

MACHINE KNITTING NEWS

JUNE 1994

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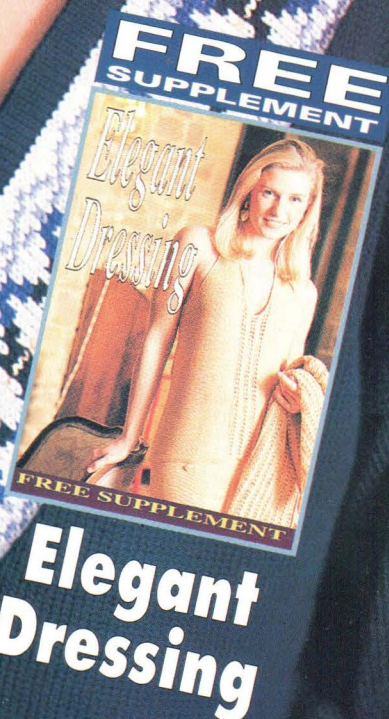
SIMPLY
— ENGLISH RIB

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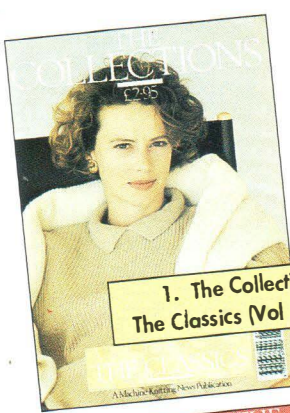
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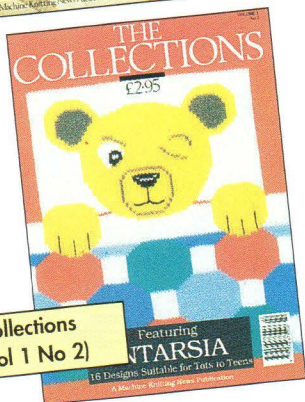
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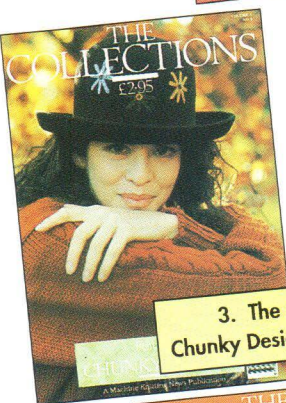
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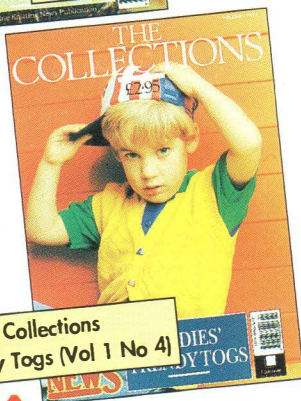
1. The Collections
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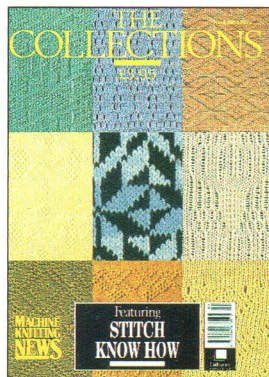
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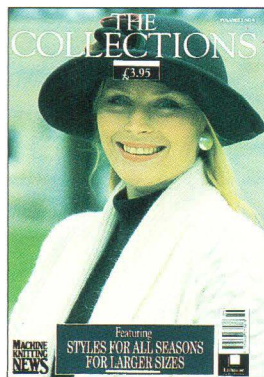
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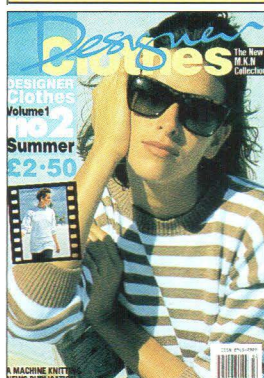
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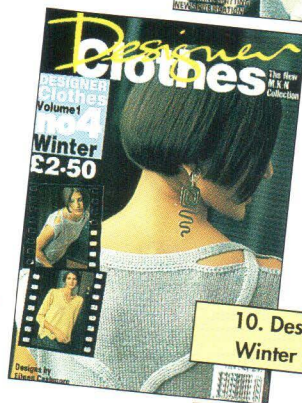
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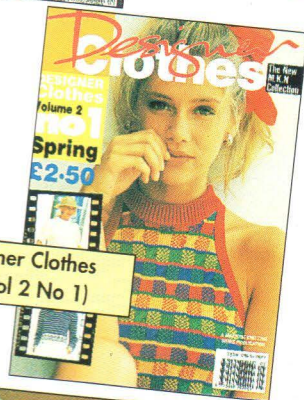
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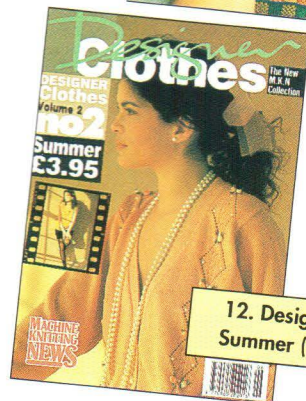
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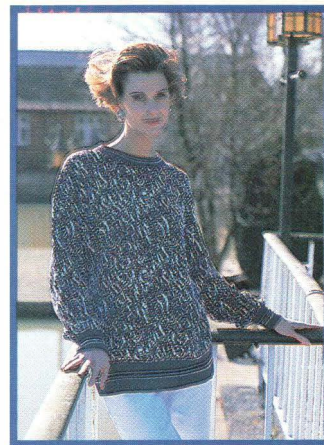
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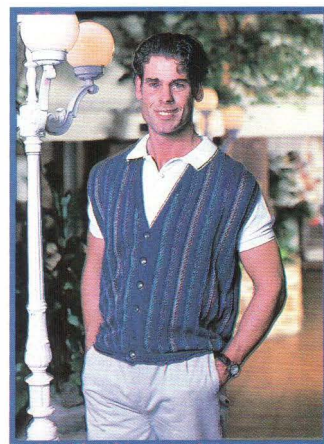
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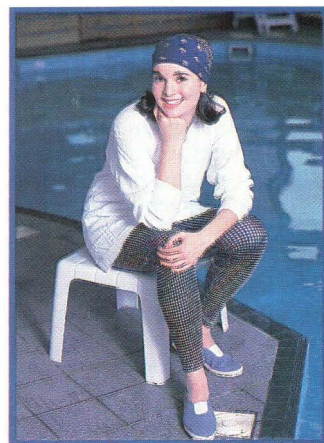
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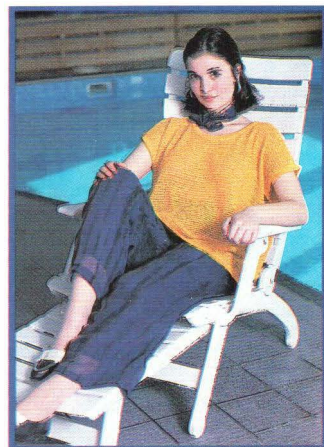
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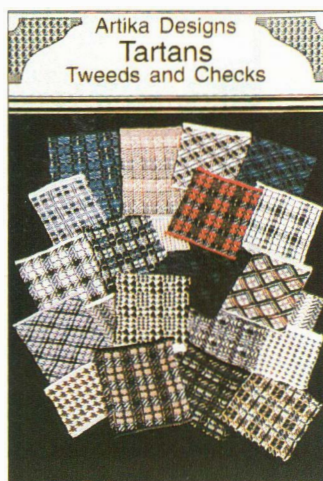
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BOOKS AND DESIGNS

ARTIKA DESIGNS TARTANS, TWEEDS AND CHECKS

This collection of designs is unusual in that it contains a 24 stitch and 40 stitch version of each design, providing a library of tartans, tweeds and checks, traditional and modern, which can be used for knitwear and furnishings in a variety of different fibres. The basic designs can be knitted in an almost unlimited number of colour combinations which give completely different looking fabrics, and detailed instructions are given for over 50 of them! These include knitting notes setting out the design size and maximum float length and a colour guide listing the different colour sequences. Many of the diagrams include optional punching variations, and when a design is repeated within the diagram, single repeats are outlined for knitters with electronic machines.

The book is spiral bound and comes with a glossy, coloured cover.

Tartans, Tweeds and Checks costs; £4.95

including UK postage. For owners of Japanese machines who want traceable mylar graph

diagrams the book can be purchased with an optional mylar supplement for £5.45.



Discs for the Brother disc drive are also available for use with the book and cost £5.95 with the book purchase.

Further information (good-size SAE please) from Artika Designs, 41 Dundonald Road, London NW10 3HP. Telephone/fax 081-968 3315. The books and discs can be obtained from local stockists or direct from Artika Designs.

4 PLY JAQUARD COLLECTION

Margaret Stoker believes that more and more people are turning to Jaquard and as most people have 4 ply yarn at hand she has produced a book of six double Jaquard designs using 4 ply.

Book 1 is for adults and Book 2 to follow shortly for children. Both books cost £4.50 plus 50p postage and packing from Margaret Stoker Designs, 25 Queens Avenue, Seaton, Workington, Cumbria CA14 1DL. Telephone 0900 67331.

SIMPLY GARTER STITCH

was written in response to many questions asked about the garter carriage by knitters Elaine Cater and Caroline Nelson met at clubs and exhibitions. The book is designed for all garter carriage owners, and separate instructions are given for different models of knitting machines, from punchcard to electronic. Whether the knitter has just bought her garter carriage and is looking for a handbook to get her started, or has owned a garter carriage for some time and wants to exploit it more fully, *Simply Garter Stitch* will prove a useful addition to a knitter's library.

To start off with, it explains in simple language how the garter carriage works. Advice is given on what types of yarn are suitable for use on the garter carriage and why. Methods of casting on, increasing and decreasing are described, progressing to re-setting patterns when doing neck shaping and making buttonholes with the garter carriage. Techniques of cut and sew, and combining stitch patterns are discussed.

To accompany the text, the authors have designed four new garment patterns and six new stitch patterns, plus

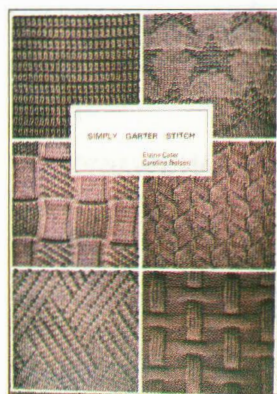
combinations of stitches. The garment patterns are graded from the simplest to

MOAT HOUSE INTERNATIONAL

For those of our readers who are wondering where the photographs were taken in this issue of *MKN* they were all in and around the Moat House International in Stratford-upon-Avon.

The hotel enjoys a commanding position amidst five acres of gardens on the banks of the River Avon, within easy walking distance of the historic town centre.

We were delighted with the warm and efficient service offered to us by all the members of staff we dealt with during the shoot and would highly recommend this hotel to anyone, whether a tourist or a business guest. It offers everything required for a comfortable and enjoyable stay.



the more advanced. Five of the stitch patterns are interchangeable, so that the first three garments can be knitted using them.

The cardigan jacket, with its own stitch pattern, uses several of the techniques described in the text to produce its tailored effect. The book is priced at £4.95 plus 40p postage and packing. A disc to accompany the book which is suitable for the Brother disc drive costs £3.50 plus 60p postage and packing.

THE BABY COLLECTION FOR THE GARTER CARRIAGE

is a compilation of popular baby patterns in one collection. There are four sets with a total of 18 garments, suitable for

babies 6 - 24 months. These patterns include dresses, romper suits, sleeping bags, cardigans, hats, socks, bonnets, christening gowns and shawl. All the patterns have been knitted using Brother machines with a garter carriage. The price of the book is £3.50 plus 40p postage and packing. If readers would like a current price list with details of all their books and new patterns, they should write enclosing a large self-addressed envelope. To order the book or disc write to Elaine Cater at 29 St Leonard's Road, London SW14 7LY.



TRIUMPH OVER ADVERSITY

When Annard Crafts first started, it was not, as now, in the picturesque village of Church Lench, Worcestershire with its many half-timbered buildings, but in the Bromsgrove home of Richard and Anne Craven. Richard was recovering from a spinal tumour that had prematurely ended his career as an accountant. His last job, before his illness, had been with a carpet firm where he had become fascinated with rug and carpet-making and where he learned something about the industry.

So, designed by Anne, their initial product was a hand-crafted floor covering made from natural materials. Within a month they had received their first big order from Heals of London and this provided the necessary motivation to carry on.

'KNITWEAR' ACCIDENTAL HAPPENING!

Their entry into the field of knitwear started quite by accident.

With wool left over from the carpets a friend knitted coats for the Craven daughters, and when Anne and Richard decided to sell their excess wool at bargain prices, they put one of their coats on display to show how well it

knitted. There followed such a demand for handknits that they had to find eight reliable knitters to produce the garments.

In 1980, they moved to Handgate Farm in the beautiful Worcestershire countryside, in order to accommodate workrooms, showrooms and shop as well as home. Apart from rugs and huge carpet tapestries, their stock was made up of knitwear, wool at bargain prices, spinning wheel and fleeces.

The Cravens also opened another shop, called 'Woolly Things', in nearby Pershore, run by Anne with the help of a 'Saturday Girl', but one day, Richard says, "a gentleman just walked in and offered such a good price that we had to say yes".

With the Pershore shop sold, this left them with more time to devote to exhibitions, the first of which was the Ideal Home Show at Birmingham. They knitted up display garments and reordered mohair to make into kits — their latest development — but their orders to wholesalers came back marked 'out of stock' or 'discontinued' on many of the items. They decided to commission their own dye-lots and Anne started to design patterns exclusive to Annard Crafts.

The mill shop attracts visitors from far away, many of whom come in parties to spend a whole day in the beautiful area, an itinerary for which is supplied by the mill. The shop

From the editor

Dear Readers

We have another action-packed issue for you this month with a superb selection of garments to make and articles to help iron out your knitting problems.

The nautical look is always popular for summer — stylish for both casual and dressy occasions. We have a number of designs for standard gauge machines even including one for the chunky, and, in keeping with the nautical flavour, Laraine McCarthy uses anchors to add design detail in her article for Silver Reed machine owners. Our casual section carries tempting designs for easy carefree day wear, while one of our Free Supplements is elegant evening wear to grace any special summer event.

Passap/Pfaff owners will be delighted with Irene Krieger's article on making socks and with the three summer sock patterns; also with the suit pattern for the Passap 6000, whilst Brother owners have English or half fisherman's rib as it is sometimes called, explained.

This month we welcome to the team Karen Diesner with a new Singer series, starting with cut and sew necklines.

As many of you are aware, all the *MKN Toy Collections* are out of print and so our second Free Supplement this month is by popular request and contains some of the favourite items from these collections. Easy to make, they are the ideal projects for finishing off ends of yarns.

Do remember it is time to start planning your entries for the annual club competition. There are more details inside but club secretaries make sure you are registered on our club list by May 1994 to ensure your members are eligible to enter.

Packed with patterns and articles, there really is something for everyone in our bumper June issue.

Finally, our three lucky prize winners for the Forsell yarn competition in the March issue were:

1st: Eileen Penwarden from Truro who wins £150 worth of yarn.

2nd: Mrs C Whitson of Walsall who wins £100 worth of yarn and

3rd: Miss J M Carter of Altrincham who wins £50 worth of yarn.

Congratulations to all three and better luck next time to everyone else.

Until next month,

Lynne



is stocked with garments designed by Anne and a massive range of yarns and other product patterns are supplied free to customers purchasing the relevant mohairs from their range of over 60 shades. This friendly family business aims to please their customers and help and advice is readily at hand.

Money is still raised for Cancer Research and recently they ran a competition to raise money to by a MICRO CENTRIFUGE

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Children's Collection in 4 ply	£5.00		
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FOR WIDE GAUGE MACHINES			
* All sets are in 4 tensions, 5, 4½ & 3½ sts to 1" in sizes up to 48" chest.			
Circular Yoke Sweaters - Chunky *	£3.50		
Sideways Knitted Sweaters - Chunky * Std. and Dolman Sleeve	£3.25		
Chunky Sweater Set 1 (3½ sts to 1")	£3.00		
Chunky Sweater Set 2 (4 sts to 1")	£3.00		
Chunky Sweater Set 3 (4½ sts to 1")	£3.00		
Chunky Sweater Set 4 (5 sts to 1") Each Chunky Set includes: Raglan, Set-in Sleeve and Saddle 24"-48" Sleeveless 30"-38"	£3.00		

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MKN 6/94

machine for the Children's Cancer Unit at Franche Hospital in Bristol. Our editors, Lynne and Jackie went along to help with the judging and over £500 was raised. They came away highly recommending a visit to Annard Woollen Mill. For further information and opening times contact: Annard Woollen Mill, Handgate Farm, Church Lench, Evesham, Worcs WR11 4UB. Tel: 0306 870270.

COURSES

Abingdon College of Further Education, Northcourt Road, ABINGDON, Oxon Tel: 0235 555585. An exhibition of City & Guilds Machine Knitting on: Tuesday 28 June and Wednesday 29 June 1994 from 10.00am - 9.00pm. Thursday 30 June and Friday 1 July 1994 from 10.00am - 4.00pm.

NEW COURSES FOR SEPTEMBER 1994

Machine Knitting for Beginners — a basic starter course for anyone or to use as a forerunner to a City & Guilds Machine Knitting Part 1 qualification, to start in September 1995. Silk Painting — for Beginners or anyone with a little experience. For more information contact: Abingdon College.

Cardonald College has established itself at the forefront of Domestic Machine Knitting Courses, and has had large numbers of mature students successfully complete the CENRA 789 course in Machine Knitting, many with Distinction. However, a whole new suite of Knitwear Garment Pattern Construction and Design modules has been created which will run for one year at National Certificate level. This certificate will enable students to progress to a further two year course at Higher National Diploma level. Since this new course will be provided on a full-time basis, it is expected that students will be able to apply for a Scottish Office Education Department bursary. For more information contact: Isobel Bain, Lecturer in Knitwear, Department of Design and Fashion,

Cardonald College, 690 Mosspark Drive, Glasgow G52 3AY Tel 041-883 1119 Ext 282 Mrs Pat Symonds will be running a Summer School from 4 - 8 July 1994 on **GET TO KNOW YOUR RIBBER**. This will take place at Oaklands College, Potters Bar. Telephone 0707 644311 for further details.

DARLINGTON COLLEGE OF TECHNOLOGY

The Darlington College of Technology is holding a three-day workshop on 11, 12 and 13 July 1994. For further information contact Darlington College of Technology, Cleveland Avenue, Darlington, County Durham DL3 7BB. Telephone 0325 467651, Ext 293.

CLUBS

CHANGE OF VENUE

The Salisbury Machine Knitters Club would like to draw to your attention their new venue. They will hold their meetings at: Pitton Village Hall, just east of Salisbury at their usual time of 7.30pm on the third Thursday of the month.

MACHINE KNITTERS GUILD

would like to welcome anyone interested in machine knitting to come and join them once a month. Their meetings are held at the Ulster Folk Museum. Demonstrations and talks from 'Knitting Personalities', exchanges of information, expertise and learning about the latest machines and yarns. For more information contact Geraldine on Belfast 776 862 or Jean on Belfast 789 362.

GUILDFORD MACHINE KNITTING CLUB

Hon Sec: Mrs R G Taylor, 21 Merrivale Gardens, Goldsworth Park, Woking, Surrey GU21 3LX. The Guildford Machine Knitting Club meets on the third Monday of each month (except December) at the Salvation Army Hall, Leas Road (off Woodbridge Road), Guildford at 8.00pm. On 16 May, Mavis Walker will be speaking and demonstrating her designs and on 19 September, Carole Baker the well-known designer and author of many

magazine articles and fellow club member, will be talking and exhibiting her designs. A charge of £1.50 will be made each evening for visitors which includes a cup of coffee.

EVENTS

DO WELSH MACHINE KNITTERS REALLY KNOW ENOUGH ABOUT CUT AND SEW?

Pam Turbett is planning a Welsh Tour in April 1995, starting in Swansea on 3 April and including Rhyl on 12 April. She will be showing and explaining her enormous suitcase full of Cut and Sew clothes! Would club organisers interested in a talk or workshop around that time please contact Pam for further details on 0730 893654 or to book a date.

MACHINE KNITTING SUMMER SCHOOL — USING THE RIBBER

DATE: 15 - 21 August 1994

TUTOR: Jenny Rose

VENUE: Urchfont Manor College near Devizes, Wiltshire.

Excellent tuition, good food, beautiful environment... "a home away from home".

Give yourself a treat.

INFORMATION: Ring

Urchfont Manor College, Devizes, Wiltshire SN10 4RG.

Telephone 0380 840495.

Anne Kent and Pauline Murphy present their THIRD MACHINE KNITTING SUMMER SHOW '94 on Saturday 23 July from 9.30am to 4.45pm at John Ruskin College, Selsdon Park Road, Selsdon, Surrey.

Fashion shows —

Demonstration — Lunches —

Knitting Machines — Yarns —

Patterns — Talks —

Accessories.

Lectures by Angela Gordon, Ann Durkan, Nina Miklin, Kate Arklay, Dot Clancy, Elaine Cater, Wendy Damon and Anne Kent.

Come and meet some of our top designers.

Everything to delight the machine knitter.

Full details of programme and booking form from: P Murphy, 21 West Hill, S. Croydon, Surrey CR2 0SB. Please enclose an SAE.

HOWDEN CRAFT CENTRE, NORTH HUMBERSIDE

Three-day workshop for

punchcard and electronic machine users from 20 June to 22 June 1994. 'Ripple Fabrics'. Contact Pam Spooner on 0977 684150 for further information.

ASKHAM BRYAN COLLEGE, YORK

A slide lecture 'Designing Highly Textured Fabrics' is to be held on 25 June 1994. For more information, contact Tessa Mendez on 0904 410288.

JOSEPH PRIESTLEY COLLEGE, MORLEY

Three-day workshop from 27 to 29 June 1994 on 'Advanced Jacquard' for punchcard and electronic machines. For more information contact Jill Bedford on 0532 535050.

THE KNITTING NEUK — CROMARTY SUMMER SCHOOL

TITLE: 'Knit Design: the Before and After'

For hand and machine knitters — with or without a computer

DATE: 25 - 29 July 1994

LECTURERS: Susan Lazear, designer and owner of Cochenille Design Studio, San Diego, California and Alicia Niles, designer and education manager for knitting machines at Husqvarna White in Toronto, Ontario.

TITLE: 'Traditional Irish Knits'

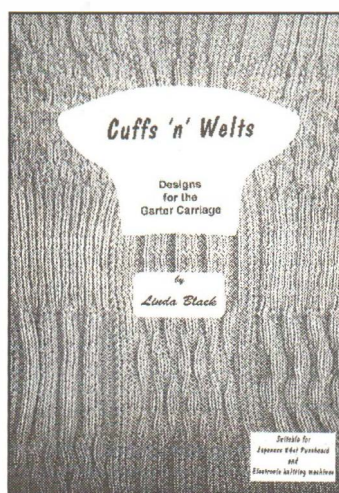
DATE: 1 - 5 August 1994

LECTURER: Tami Nobuyuki, machine knitting instructor and author, Whittier, California. For further information contact: The Knitting Neuk P O Box 5, Cromarty, Ross-shire IV11 8XZ Tel/Fax 0381 600428.

VIDEOS

Barbara Stubbs has produced two more videos to add to your growing list of titles, bringing them to eight. Her latest releases are Perfect Pockets and Collar Collection. They are suitable for single and double bed machines, covering various styles from simple designs to items for the more experienced knitter. Customers have access to their own helpline service run by Barbara.

Each video runs for approximately three hours and retails at £28.75 plus £1.30 postage and packing. For further information contact Barbara on 0260 253245.



BOOKS

MACHINE KNITTING; MY HOBBY, MY LIFE, MY WEALTH

is a story of one woman's determination to turn her hobby into a lucrative business. As you turn the pages you will learn:

- How to get started in a small part-time business which you can rapidly turn into a full-time occupation if you want to.
- How to choose a machine which will give you the quality you need to produce and create maximum sales.
- How to buy the cheapest, and best yarn.
- How to win customers and keep them year after year.
- How to set yourself goals and never let them out of your sight.
- How to be a winner.

All this information and much, much more is presented to you in the lively, poignant story of one woman's struggle to overcome some of the difficulties that crop up in most of our lives. Contained in this booklet is all

the inspiration you will need to get you started on the road to building an exciting business, where you decide how many hours you will work and how much money you will earn. The pages are packed with friendly, no nonsense advice. Filled with enthusiasm and a contagious sense of urgency to get on and do something with your life while you are still young enough to enjoy it, whatever your age! Available at £6.95 from Liffeline Publications, PO Box 802, Salisbury, SP3 5TD.

EDGING FORWARD

A new addition to the Electric Design Library has just been published by Foxwood Designs.

Entitled *Cuffs 'n' Welts*, this book contains 15 great, size-for-size designs for garment edgings using the garter carriage. Suitable for both Japanese electronic and punchcard knitting machines, these edgings make a very welcome change from the usual 1x1 or 2x2 rib.

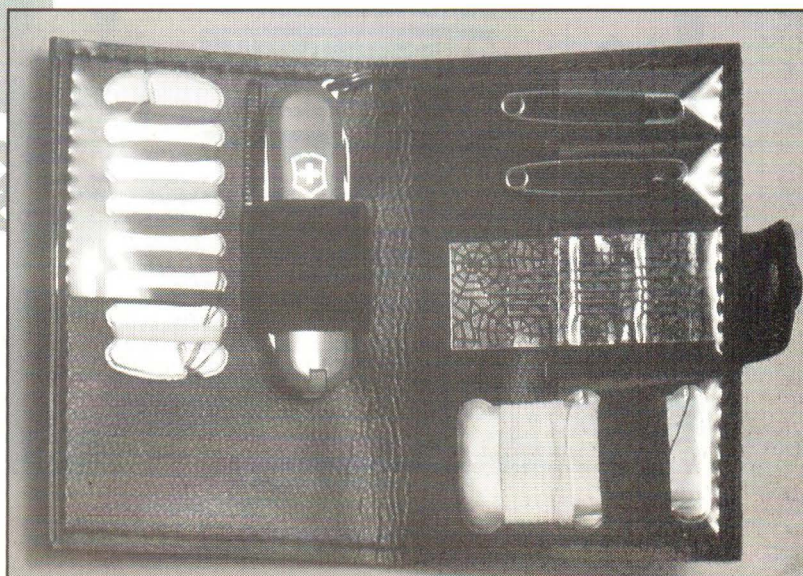
The book costs £3.95 and the set of both book and disc (suitable for the Brother FB100 disc drive) is £7.45. All prices include VAT, postage and packing.

To obtain your copy, send direct to Foxwood Designs Ltd, Stream House, Castle Hill, Rotherfield, East Sussex TN6 3RU.

Tel: 0825 830388.

SAVE THE DAY THE SWISS ARMY KNIFE WAY

For those embarrassing moments when a button falls off or the hem drops on your skirt, Victorinox has developed a handy Sewing Set to 'save the day'. Combining the



NEW CLUB					
NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
CHORLEY KNITTING CLUB	Janet Cardwell	0257 273804	Astley Village Community Centre, Astley Village, Chorley	2nd Tuesday	7-9pm
NEW OFFICERS					
NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
LEYLAND MK CLUB	Elaine Roderick (Chair) Joan Clayton (Sec)	0772 865779 0772 749282	Royal British Legion Club, School Lane, Leyland, Preston	3rd Monday	8pm
SALE MOON MK CLUB	Mrs B Croke	061-973 0162	Trinity Church, Trinity Road, Sale Moor	1st and 3rd Thursdays	1.30-3.30pm
IVEL MK CLUB	Rose Jones (Chair) Yvette Conke (Sec)	0767 691697 0462 811427	The Labour Hall, Biggleswade, Beds	2nd Thursday	7.30pm
NEW VENUE					
NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
WHIZZERS MK CLUB	Mrs Forrester (Sec)		159 Brereton Avenue, Cleethorpes	Alt Thursdays	7.30-9.30pm

Original Swiss Army keyring knife — the Classic SD, with a sewing kit in a compact case, the Sewing Set will fit into any handbag or make-up purse. The popular Classic SD keyring knife from Victorinox is just 2½ inches long and has a multitude of functions including a knife, scissors, nail file which doubles as a small screwdriver, tweezers and a toothpick. The Sewing Set is completed with cotton thread in seven different colours, safety pins and a selection of needles. The Sewing Set from Victorinox holds all the essentials and is priced around £12.45, available from all good department stores, including Selfridges, Harrods and Lillywhites, plus all good outdoor pursuits outlets.

STAGE SIX DESIGNAKNIT WORKING NOTES FROM ANGELA GORDON

Stage Six DesignaKnit Working Notes are written for knitters with Silver Reed or Knitmaster electronic machines. They do not repeat the design

process notes covered in Stages One to Four (these are still required by anyone interested in a structured way of learning to use the program basics) but cover the aspects of the program which deal directly with knitting on these machines including the links to



PE1 and knitting machine. Interactive knitting is different with these machines because the computer directly controls needle selection as the knitting occurs, this can cause confusion when knitting tension swatches and also at

the shaping stage — this is all explained. Knitting with a single bed colour changer and also knitting tuck and slip require a different approach to other machines and are covered in some detail. Knitting with the AG50

Electronic Intarsia Carriage is made even easier when connected to DesignaKnit — at present this requires some changes to be made in the ADJUST menu and again this information is included in Stage Six. Stage Six Working Notes costs £4.50. Postage and packing is free. Available from Angela Gordon Knitwear, 29 St Helen's Road, Sandford, Wareham, Dorset BH20 7AX.

ILLUSIONS

From Christian Dior for spring and summer 1994, a brilliant perception of

how sheer hosiery should be in their new ILLUSIONS TIGHTS. All the special qualities of Tactel Micro and Lycra combine to give beautifully soft comfort, superb fit and a purity of sheer leg cover.

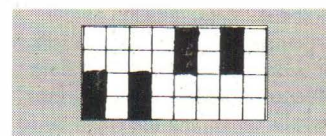
Be what you are or what you want to be, serene and composed, a cool sophisticate, a feminine romantic, elegant or glamorous, distinctive or mysterious. Inspirational luxury for legs.

ILLUSIONS TIGHTS Soft and Sheer luxury tights with Tactel Micro and Lycra. Available in Black, Fovine, Natural and Nearly Black, three sizes, RRP £7.99.

OUR APOLOGIES

for the blank box featured in Trudie Howard's Singer article

in last month's issue. The missing diagram (2) is shown below.



Sorry for any inconvenience this may have caused.

FASHION ACCESSORIES

- Page 10.** Skirt by Kit; earrings from Fenwick.
- Page 16.** White denim shorts from Kays.
- Page 18.** White denim jeans from Freemans.
- Page 19.** Pleated skirt from Next; ribbed T-shirt from Freemans; earrings from Fenwick.
- Page 24.** Check leggings from Kays.
- Page 27.** White denim shorts from Kays.
- Page 28.** Trousers and T-shirt from Freemans.
- Page 34.** Piazza pants from Freemans.
- Pages 51-66.** Jewellery from Fenwick; shoes from Saxone.
- Page 74.** Woman's linen trousers and boy's trousers from Kays; boy's polo shirt from Freemans.

CONTACT NUMBERS:

Kays
0800 324 141
Freemans
0800 900 200
Saxone
071 629 6381
Fenwick
071 629 9161
Next
0345 100 500



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IMPORTANT: Our program does not design whole garments, nor connect to any form of knitting machine. It is a tool for the design of illustrations for sweaters, and similar applications. Master Knit is in no way connected with KnitMaster machines, whose trademark is acknowledged.

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YARNS

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Jarol spin high quality hand knitting yarns aimed at all areas of the market and produce knitting patterns to suit all tastes and ages.

THE MAGIC TOY BOX INTERNATIONAL COLLECTION

The Magic Toy Box International Collection is a group of yarns aimed at the baby market, although many are also suitable for older age groups. The International Collection is derived from a World Tour by Buster, the Rabbit, who has visited the Far East, America, Mexico and Europe gathering ideas for his new collection.

Within this collection there are eight different yarn qualities, all of which have a character as their quality name: Pippi, the Clown — fancy Double Knitting Sunshine, the Cat — a traditional Double Knitting Barbara, the Lamb — a random dyed Double Knitting Roscoe, the Sailor — 3 ply Timothy, the Bear — Towelling-effect Double Knitting Elsie, the Pig — 4 ply Harry, the Hedgehog — a very pretty fancy Double Knitting Sammy, the Seal — another fancy effect Double Knitting. Apart from Harry, the Hedgehog, they are all in a 50g ball and are fully machine washable.

The effect yarns are for texture to give that added 'something' to a garment but are equally attractive used on their own.

YOUNG

TOUCH, a gassed mercerised 100% cotton double knitting, has proved to be very popular and the colour range has been amended for Spring/Summer 1994. The range is supported by a wide choice of designs to which new ones have been added.

Jarol have now introduced a crochet cotton in just three colours — Black, White and Cream — and again there are supporting designs.

SUPERSAVER has been a long established and popular yarn of Jarol's and is balled in various weights — 25g



(Minisaver), 100g and 250g — with a wide choice of colours. The newest addition to these ranges is SPLASHES, a random dyed yarn to give a fancy effect even on plain stocking stitch. Used in conjunction with a plain shade, a knitter can produce an up-to-the-minute fashion garment of her choice. There are six variations in both 25g balls and 250g balls and are supported by eight designs which encompass all ages.

STREETWISE, a chunky yarn aimed originally at children in that awkward in-between age, which seems to be missed where designs are concerned. TWISTERS has been added to this popular and now well established range. There are four new designs incorporating Twisters, which follow the trend of showing three variations of the same garment on each leaflet — an easy knit for a beginner, a more complicated one for the intermediate knitter and another version for the more experienced person. All are suitable for a knitter with average experience.

JAROL also produce yarns under the NARVIK label and a recently introduced one is TREKKER, a mega chunky made from Acrylic, Viscose and Wool; a combination of fibres which gives it a unique handle and warmth. Because of its mega thickness one can knit a garment tonight to wear tomorrow.

The colour story is one of natural earth shades suitable for the eight outdoor designs which are being published. They are very wearable garments appealing to young and old alike.



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ALWAYS WELCOME

1

Nautical Cardigan



MACHINES: These instructions are written for standard gauge machines with ribber

MACHINES WITHOUT

RIBBER: See page 113

YARN: Texere White Horse Cotton 4 ply and Glitter 4 ply

FIBRE CONTENT: White Horse Cotton is 100% Cotton. Glitter is 80% Viscose and 20% Metallised Polyester

COLOUR: We used White Horse Cotton in Navy (MC) and White (A). We used Glitter in Pale Gold (B)

STOCKISTS: To obtain these yarns, please write to Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 106[111:115:120:125]cm.

Length 64[64:64:66:66]cm.

Sleeve seam 37.5[37.5:37.5:38.5:38.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Texere White Horse Cotton 4 ply.

350[350:400:400:400]g in MC.

300[300:350:350:400]g in A.

Texere Glitter 4 ply.

100g in B.

1 large and 1 small anchor appliqué.

8 buttons.

Piping cord.

Knitting-in elastic.

GARMENT WEIGHTS

551g for size 91cm.

Casual by day

MAIN TENSION

Wash, dry and press tension swatch before measuring.

31 sts and 43 rows to 10cm measured over st st (tension dial approx 8 (MT) when using MC and B, tension dial approx 7 (MT-1) when using A).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side.

Use knitting-in elastic for cast on edge of all rib sections.

Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE

For details of appliques, please write to Hobby Horse, PO Box 316, Preston, Lancs PR1 5QG.

STRIPE SEQUENCE

Using B, K8 rows.

Using MC, K10 rows.

Using B, K12 rows.

Using A (MT-1), K10 rows.

Using B, K8 rows.

48 rows to sequence.

BACK

With RB in position, set machine for 1x1 rib. Push 82[86:89:93:97] Ns at left and right of centre 'O' on MB to WP.

164[172:178:186:194] Ns.

** Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.

Using MC, cast on and K2 tubular rows.

Set RC at 000. Using MT-4/MT-4, K30 rows.

Transfer sts to MB. CAR.

Set RC at 000. Using MT, K 76[76:76:78:78] rows.

Work the 48 rows of stripe sequence. RC shows 124[124:124:126:126]. Using A and MT-1, K until RC shows 136[136:136:140:140]**.

SHAPE ARMHOLES

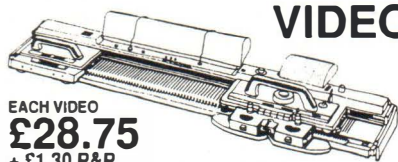
Cast off 8 sts at beg of next 2 rows.



2 Nautical Top

For instructions see page 13

BARBARA STUBBS MACHINE KNITTING VIDEOS 'THE KNITTER'S KNITTER'



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BEGINNERS

(2hrs 45) 'Step by Step' instruction for the new knitter in detailed stages, from unpacking your machine to finishing your garment, including:

- *SUITABLE YARNS
- *WELTS
- *MAKING UP
- *TENSION SQUARES
- *INCREASING & DECREASING
- *SMALL KNITTING PROJECTS
- *SHOULDERS & NECKLINE IN PARTIAL KNITTING

SINGLE BED PATTERNING & ATTACHMENTS

(3hrs) How to use your punch card for fairisle, slip & tuck. Covers the charting device, colour changer and intarsia carriage.

- *FAIRISLE, SLIP, TUCK & WEAVING
- *SETTING UP PUNCHCARD FOR GARMENT WITHOUT PLAIN KNIT ROW
- *SETTING CARD FOR NECKLINE PATTERN ROW
- *SINGLE MOTIF
- *CHARTING DEVICES, KNITLEADER, KNIT RADAR, KNIT TRACER
- *COLOUR CHANGER
- *INTARSIA

FIRST RIBBER VIDEO

(3hrs) As with the beginner's video this is a comprehensive first ribber video, covering:

- *BUTTON & BUTTONHOLE BANDS
- *INCREASING/DECREASING & CASTING OFF
- *VARIOUS RIBS
- *NECKLINES

SECOND RIBBER

(2 hrs 50) For experienced Knitters wanting to expand the potential of their 'Ribber'.

- *VARIOUS WELTS FOR USE WITH DOUBLE BED GARMENTS
- *FISHERMAN & 1/2 FISHERMANS RIB, FULLY FASHIONED SHAPING
- *INCREASING, DECREASING & CAST OFF
- *VARIOUS JACQUARDS (Silver Reed & Brother)
- *RIPPLE ROWS
- *LONG ST
- *PUNCH TUCK
- *SLIP PATTERNING
- *CUT & SEW NECKLINE
- *TWO METHODS OF SILMUKIT (Toyota)

NEW PERFECT POCKETS **NEW**

(3 hrs) Pockets are a must for my garments. Suitable for single bed & double bed. A variety of pockets for plain & patterned garments.

- *PATCH POCKET
- *KNITTED FROM WELT
- *SIDE SEAM POCKET
- *KANGAROO POCKET AND SLASH POCKET ON CARDIGAN
- *POCKET IN HOLD
- *POCKET IN (FAIRISLE) OR PATTERNED GARMENTS
- *ANGLED POCKET
- *MOCK POCKETS
- *TWO DOUBLE BED POCKETS

NEW COLLAR COLLECTION **NEW**

(3 hrs) Contains several collars, from the quick and easy to the sailor and tab collar & adapting garments. Suitable for singlebed & ribber.

- *ONE PIECE COLLAR
- *TWO PIECE COLLAR
- *FRILL
- *SQUARE NECK (SIDEWAYS KNITTED)
- *V NECK
- *ROLL OR SHAWL COLLAR
- *SAILOR COLLAR
- *DOUBLE BED COLLARS

CRAFTS & SKILLS OF MACHINE KNITTING

(2 hrs) Includes my love affair with the Latch tool & MultiTransfer tool, plus:

- *SLEEVES KNITTED DOWNWARDS (BEAUTIFULLY)
- *THE BUTTONBAND & TAILORED BUTTONHOLE
- *EASY QUICK RAGLANS
- *SADDLE SHOULDERS
- *MACHINE GRAFTING

NECKLINE KNOWHOW

(2 hrs 40) Give your garments a truly professional look, all neck bands finished on the machine.

- *ROUND NECK, CHILDS SIZE FITS OVER ADULTS HEAD
- *SEAMLESS VEE NECK MITRE & CENTRE ST
- *ADAPTING NECKLINES ON GARMENTS
- *RIBBED VEE NECK
- *SHAPED BACK NECK
- *POLO NECK
- *COWL NECK INFORMATION

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Dec 1 st at each end of next and every foll alt row, 7 times in all.
Dec 1 st at each end of every foll 3rd row, 6 times.

122[130:136:144:152] sts.
K until RC shows 238[238:238:248:248].

SHAPE NECK AND SHOULDER

Using a separate length of A, cast off the centre 46[46:46:50:50] sts. Set carriage to hold. Push 38[42:45:47:51] Ns at left to HP. Cont on rem 38[42:45:47:51] sts at right.

* K1 row. Dec 1 st at neck edge and push 6[6:7:7:7] Ns at right to HP, K1 row *.

Rep from * to *, 4 times more. 3[7:5:7:11] Ns rem in WP.

Return Ns at right from HP to WP. K1 row. 33[37:40:42:46] sts. RC shows 250[250:250:260:260].

Using WY, K a few rows and release from machine.

Reset RC at 238[238:238:248:248]. Cancel hold.

Working over rem sts at left, complete to correspond with first side, reversing shapings.

RIGHT FRONT

With RB in position, set machine for 1x1 rib. Push 78[82:85:89:93] Ns at right of centre 'O' on MB to WP.

Work as given for back from ** to **. CAR. RC shows 136[136:136:140:140].

SHAPE ARMHOLE

Cast off 8 sts at beg of next row. K1 row.

Dec 1 st at right edge on next and every foll alt row, 7 times in all.

Dec 1 st at right edge on every foll 3rd row, 6 times.

At the same time, when RC shows 140[140:140:146:146].

SHAPE NECK

Dec 1 st at neck edge on next and every foll 4th row, 24[24:24:26:26] times in all. 33[37:40:42:46] sts.

K until RC shows 238[238:238:248:248].

SHAPE SHOULDER

K1 row. Set carriage to hold. Push 6[6:7:7:7] Ns at right to HP, K2 rows, 5 times. Cancel hold. K1 row.

Casual by day

2

Nautical Top

ILLUSTRATED ON PAGE 11



Using WY, K a few rows and release from machine.

LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 41[41:44:44:47] Ns at left and right of centre '0' on MB to WP. 82[82:88:88:94] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.

Using MC, cast on and K2 tubular rows.

Set RC at 000. Using MT-4/MT-4, K30 rows.

Transfer sts to MB. CAR.

Set RC at 000. Using MT, inc 1 st at each end of every foll 5th row, 0[10:6:21:22] times and then on every foll 6th row, 21[13:16:4:3] times.

At the same time, when RC shows 76[76:76:78:78], work the 48 rows of stripe sequence. RC shows 124[124:124:126:126].

Using A and MT-1, K until RC shows 136[136:136:140:140]. 124[128:132:138:144] sts.

SHAPE TOP

Cast off 8 sts at beg of next 2 rows.

Dec 1 st at each end of next 10[10:13:15:16] rows.

Dec 1 st at each end of every foll alt row, 4[4:2:1:2] times.

Dec 1 st at each end of every foll 3rd row, 8[7:5:6:2] times.

Dec 1 st at each end of every foll alt row, 11[12:16:14:18] times.

Dec 1 st at each end of every row, 11[12:11:14:15] times.

RC shows 213[213:213:219:219]. Cast off rem 20[22:22:22:22] sts.

BAND

With RB in position, set machine for 1x1 rib. Push 20 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K2 tubular rows.

Set RC at 000. Using MT-5/MT-5, K4 rows.

Make a buttonhole over the centre st, K 20[20:20:21:21] rows, 8 times.

K until band is long enough when slightly stretched to fit around centre front and back neck edges. Release on WY.

TO MAKE UP

Join shoulder seams on machine.

Sew in sleeves.

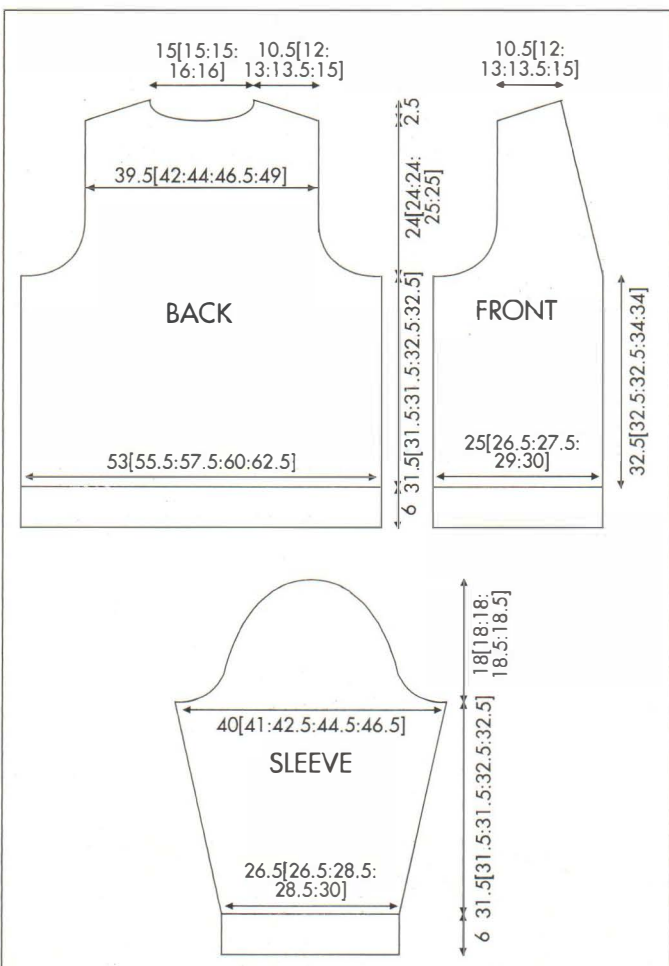
Join side and sleeve seams.

Attach band. Adjust length and cast off sts.

Wash and dry garment. Press on wrong side to correct measurements.

Sew anchors in position. Use piping cord to trim.

Sew on buttons.



MACHINES: These

instructions are written for standard gauge machines with ribber

MACHINES WITHOUT

RIBBER: See page 113

YARN: Texere White Horse Cotton 4 ply and Glitter 4 ply

FIBRE CONTENT: White

Horse Cotton is 100%

Cotton. Glitter is 80%

Viscose and 20% Metallised Polyester

COLOUR: We used White Horse Cotton in Navy (MC) and White (A). We used

Glitter in Pale Gold (B)

STOCKISTS: To obtain these yarns, please write to Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 93[97:101:104:111]cm.

Length 55[55:57.5:57.5:57.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Texere White Horse Cotton 4 ply.

150[200:200:200:200]g in MC.

150[150:150:200:200]g in A.

Texere Glitter 4 ply.

50g in B.

Knitting-in elastic.

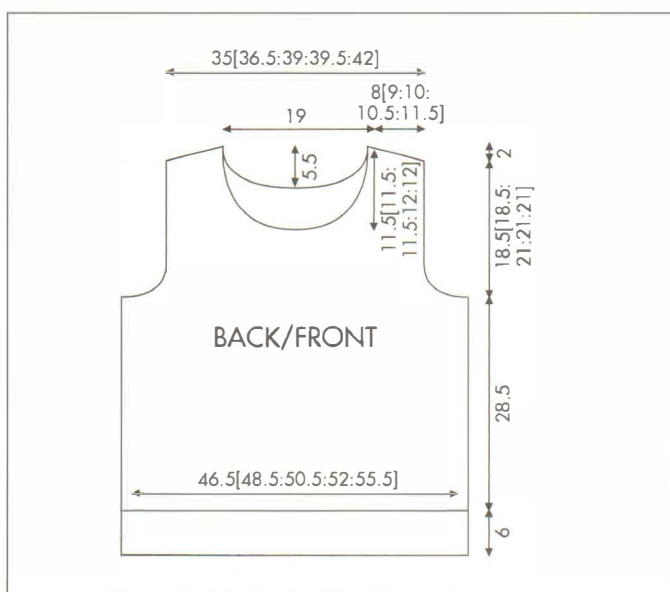
GARMENT WEIGHS

292g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring. 31 sts and 43 rows to 10cm





measured over st st (tension dial approx 8 (MT) when using MC and B, tension dial approx 7 (MT-1) when using A). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Use knitting-in elastic for cast on edge of all rib sections. Measurements given are those

of finished garment and should not be used to measure work on the machine.

STRIPE SEQUENCE

Using B, K8 rows.
Using MC, K10 rows.
Using B, K12 rows.
Using A (MT-1), K10 rows.
Using B, K8 rows.
48 rows to sequence.

BACK

With RB in position, set machine for 1x1 rib. Push 72[75:78:81:

86] Ns at left and right of centre 'O' on MB to WP.

144[150:156:162:172] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.

Using MC, cast on and K2 tubular rows.

Set RC at 000. Using MT-4/MT-4, K30 rows.

Transfer sts to MB. Set RC at 000. Using MT, K68 rows. Work the 48 rows of stripe sequence.

RC shows 116.

Using A and MT-1, K until RC shows 122.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows.

Dec 1 st at each end of every foll alt row, 7[7:7:7:12] times.

Dec 1 st at each end of every foll 3rd row, 3[3:3:5:1] times. 108[114:120:122:130] sts.

K until RC shows 186[186:198:198:198]. CAR.

SHAPE NECK

Using a separate length of A, cast off the centre 30 sts.

Using nylon cord, K 39[42:45:46:50] sts at left by hand taking Ns down into NWP. Cont on rem 39[42:45:46:50] sts at right for first side.

K1 row. Cast off 4 sts at neck edge on next and foll alt row. K1 row. Cast off 3 sts at neck edge on next row. K1 row.

Dec 1 st at neck edge on next and every foll alt row, 3 times in all. 25[28:31:32:36] sts. K until RC shows 201[201:213:213:213]. CAL.

SHAPE SHOULDER

Set carriage to hold. Push 5[6:6:6:7] Ns at right to HP, K2 rows, 4 times.

Cancel hold. K1 row over shoulder sts.

Using WY, K a few rows and release from machine.

Unravel nylon cord over sts at left.

Reset RC at 186[186:198:198:198]. Complete to correspond with first side, reversing shapings.

FRONT

Work as given for back until RC shows 160[160:170:170:170]. CAR.

SHAPE NECK

Using a separate length of A, cast off the centre 30 sts.

Using nylon cord, K 39[42:45:46:50] sts at left by hand taking Ns down into NWP.

Cont on rem 39[42:45:46:50]

sts at right for first side.

K1 row.

Cast off 2 sts at neck edge. K2 rows.

Dec 1 st at neck edge on every row, 8 times.

Dec 1 st at neck edge on every foll 4th row, 4 times.

25[28:31:32:36] sts.

K until RC shows 201[201:213:213:213]. CAL.

SHAPE SHOULDER

Set carriage to hold. Push 5[6:6:6:7] Ns at right to HP, K2 rows, 4 times.

Cancel hold. K1 row over shoulder sts.

Using WY, K a few rows and release from machine.

Unravel nylon cord over sts at left. Reset RC at 160[160:170:170:170].

Complete to correspond with first side, reversing shapings.

FRONT NECKBAND

With RB in position, set machine for 1x1 rib. Push 114[114:118:118:118] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.

*** Using A, cast on and K2 tubular rows.

Set RC at 000. Using MT-5/MT-5, K12 rows.

Transfer sts to MB ***.

With wrong side facing, hang front neck edge evenly on to Ns. Using MT-1, K1 row.

Using T10, K1 row. Cast off using latch tool method.

BACK NECKBAND

Work as given for front neckband but over 84 Ns.

Join shoulder seams on machine or graft sts tog.

Join neckband seams.

ARMHOLE BAND (KNIT TWO)

With RB in position, set machine for 1x1 rib. Push 132[132:150:150:150] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Work as given for front neckband from *** to ***. With wrong side facing, hang one armhole evenly on to Ns. Match shoulder seam to centre N.

Using MT-1, K1 row.

Using T10, K1 row. Cast off using latch tool method.

TO MAKE UP

Join side seams.

Wash and dry garment. Press on wrong side to correct measurements.

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3

Unisex Fair Isle Sweater



MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT RIBBER: See page 113

YARN: Bramwell 4 ply Acrylic

FIBRE CONTENT: 100% Acrylic

COLOUR: We used Navy (MC) and White (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co. Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit size small[medium:large].
Finished measurement 93[108:124]cm.
Length 64[66:68]cm.
Sleeve seam 49[50:51]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell 4 ply Acrylic.
1 x 500g cone in each colour.

GARMENT WEIGHTS

443g for medium size.

MAIN TENSION

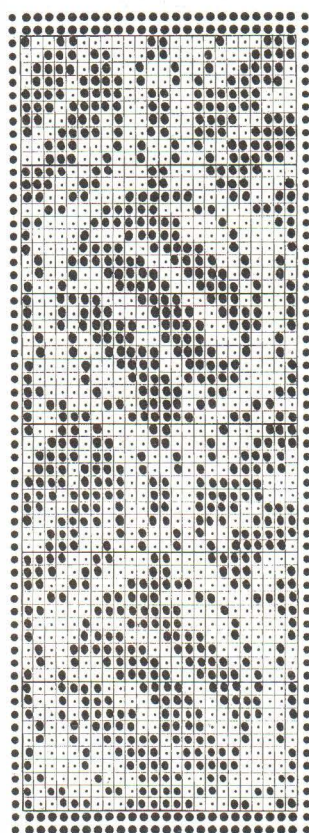
31 sts and 35 rows to 10cm measured over Fair Isle patt (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should



not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

BACK

With RB in position, set machine for 1x1 rib. Push 72[84:96] Ns at left and 71[83:95] Ns at right of centre 'O' on MB to WP. 143[167:191] Ns.
Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. MT-5/MT-5, K27 rows.

Transfer sts to MB. Inc 1 st at right. 144[168:192] sts.

Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row to select. CAR.

Set RC at 000. Release punchcard. Set carriage for Fair Isle Knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt.

K204[210:218] rows.

Using a separate length of MC, cast off the centre 52[54:56] sts.

Using WY, K a few rows over rem 46[57:68] sts at right and release from machine.

Rep over rem 46[57:68] sts at left.

FRONT

Work as given for back until RC shows 178[182:188]. CAR.

SHAPE NECK

Make a note of row on punchcard. Using a separate length of MC, cast off the centre 22[24:24] sts. Using nylon cord, K 61[72:84] sts at left by hand taking Ns down into NWP. Cont on rem 61[72:84] sts at right for first side.

K1 row.

Dec 1 st at neck edge on every row, 15[15:16] times. 46[57:68] sts.

K until RC shows 204[210:218].

Using WY, K a few rows and release from machine.

Unravel nylon cord over sts st left. Reset punchcard on row previously noted. Reset RC at 178[182:188]. Complete to correspond with first side, reversing shapings.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 38[41:44] Ns at left and 37[40:43] Ns at right of centre 'O' on MB to WP.

75[81:87] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K27 rows.

Transfer sts to MB.

Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row to select. CAR.

Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting.

Using MC in feeder 1/A and C in feeder 2/B, work in patt.

Inc 1 st at each end of every foll 3rd row, U[9:24] times.

Inc 1 st at each end of every foll 4th row, 32[28:18] times. 139[155:171] sts.

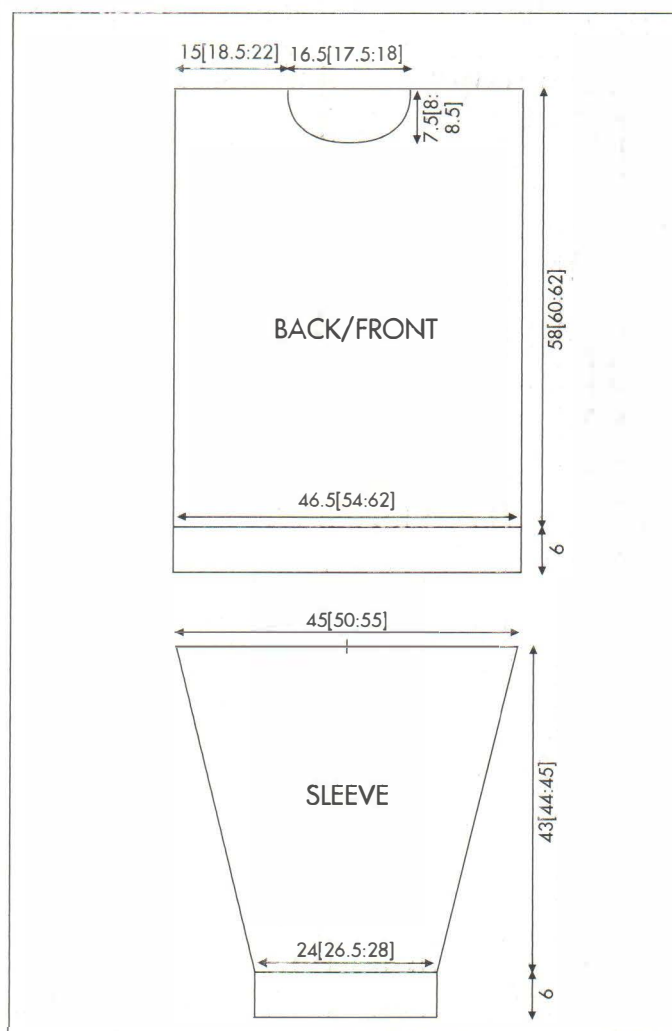
K until RC shows 150[154:158].

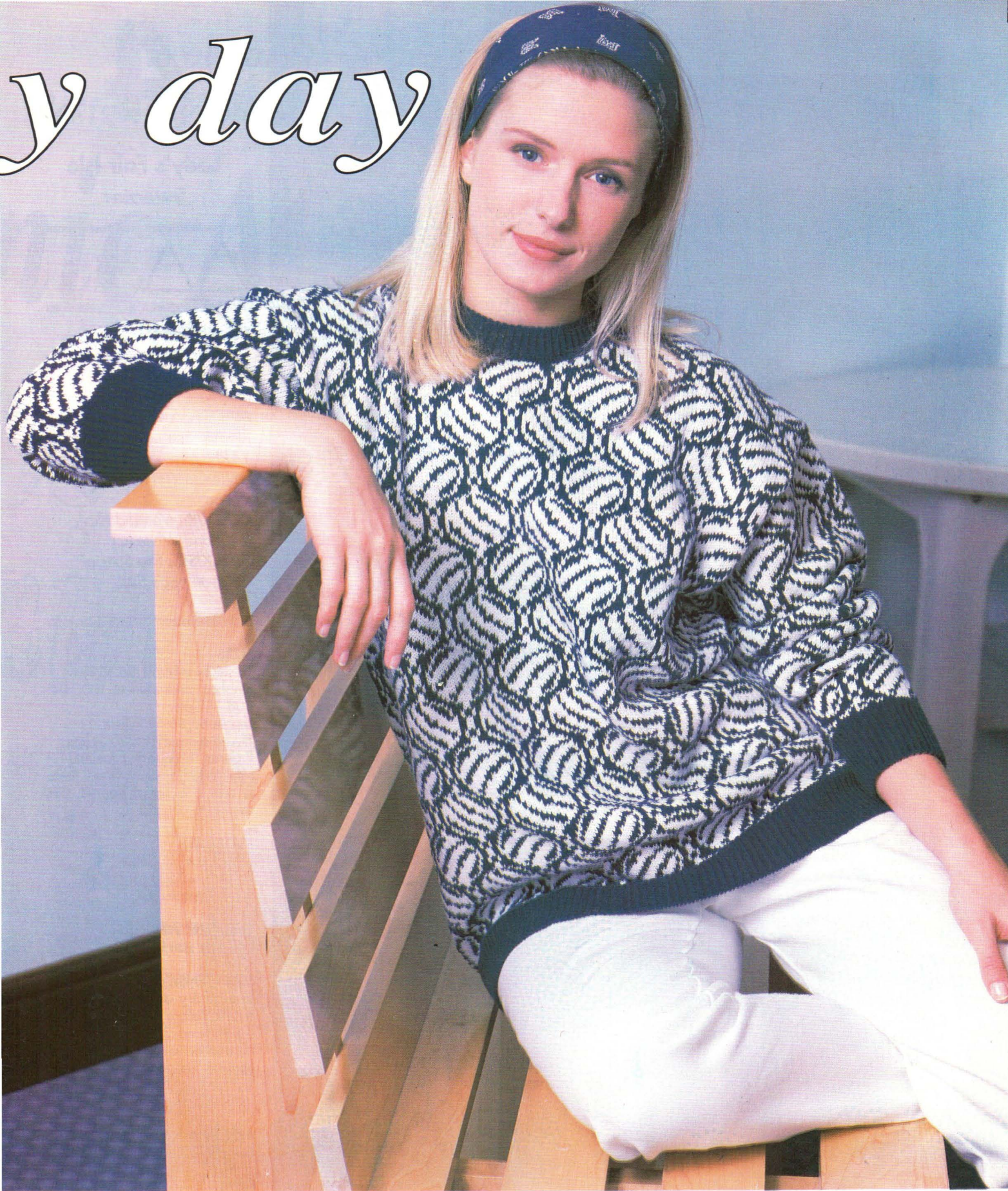
Mark the centre st.

Cast off.

NECKBAND

With RB in position, set machine for 1x1 rib. Push 149[153:157] Ns on MB and corresponding Ns on RB to WP.





Arrange Ns for 1x1 rib. CAL.
Using MC, cast on and K3
tubular rows.
Set RC at 000. Using MT-5/MT-
5, K27 rows.
Transfer sts to MB. Using MT, K1
row.
Using WY, K a few rows and
release from machine.

JOIN SHOULDER SEAMS

Push 46[57:68] Ns to WP. With
right side facing, hang back left
shoulder sts on to Ns. Remove
WY.

With wrong side facing, hang
corresponding front shoulder sts
on to Ns. Remove WY. Cast off.
Rep for right shoulder.

TO MAKE UP

With wrong side facing, block
pieces out to correct
measurements.

Cover with a damp cloth and
allow to dry.

Join neckband seam. Pin
neckband to right side of
garment.

Backstitch in place through open
loops of last row worked in MC.
Remove WY.

Fold neckband in half to inside
and slip stitch cast on edge in
place.

Sew in sleeves matching centre
marker to shoulder seam.

Join side and sleeve seam.

4

Lady's Fair Isle Sweater



MACHINES: These instructions are written for standard gauge electronic machines with ribber
MACHINES WITHOUT RIBBER See page 113
YARN: Maypole 4 ply Cotton
FIBRE CONTENT: 100% Cotton
COLOUR: We used Navy (MC) and White (C)
STOCKISTS: See Special Offer on page 84

SIZES

To suit bust 86[91:96:101]cm.
Finished measurement 100[104:108:112]cm.
Length 66[66:68:70]cm.
Sleeve seam 49[49:50:51]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Maypole 4 ply Cotton.
1[1:1:2] x 350g cone in MC.
1 x 350g cone in C.

GARMENT WEIGHTS

568g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.
35 sts and 38 rows to 10cm measured over Fair Isle patt (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

ELECTRONIC PATTERN

Fill in mylar sheet before starting to knit.

Casual by day

BACK

With RB in position, set machine for 1x1 rib. Push 88[91:95:98] Ns at left and 87[90:94:97] Ns at right of centre 'O' on MB to WP. 175[181:189:195] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K18 rows.

Using C, K2 rows.

Using MC, K4 rows.

Using C, K2 rows.

Using MC, K17 rows. RC shows 43. Transfer sts to MB. Inc 1 st at right edge.

176[182:190:196] sts.

Insert mylar sheet and program machine for all-over patt. Using MT, K1 row to select. CAR.

Set RC at 000. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt.

K until RC shows 220[220:228:236]. Using MC, cast off the centre 58[60:60:62] sts.

Using WY, K a few rows over 59[61:65:67] sts at right and release from machine.

Rep over rem 59[61:65:67] sts at left.

FRONT

Work as given for back until RC shows 190[190:198:206]. CAR.

SHAPE NECK

Make a note of position in patt. Using a separate length of MC, cast off the centre 22[24:24:26] sts. Using nylon cord, K77[79:83:85] sts at left by hand taking Ns down into NWP. Cont on rem 77[79:83:85] sts at right.

Dec 1 st at neck edge, K1 row, 18 times. 59[61:65:67] sts.

K until RC shows 220[220:228:236].

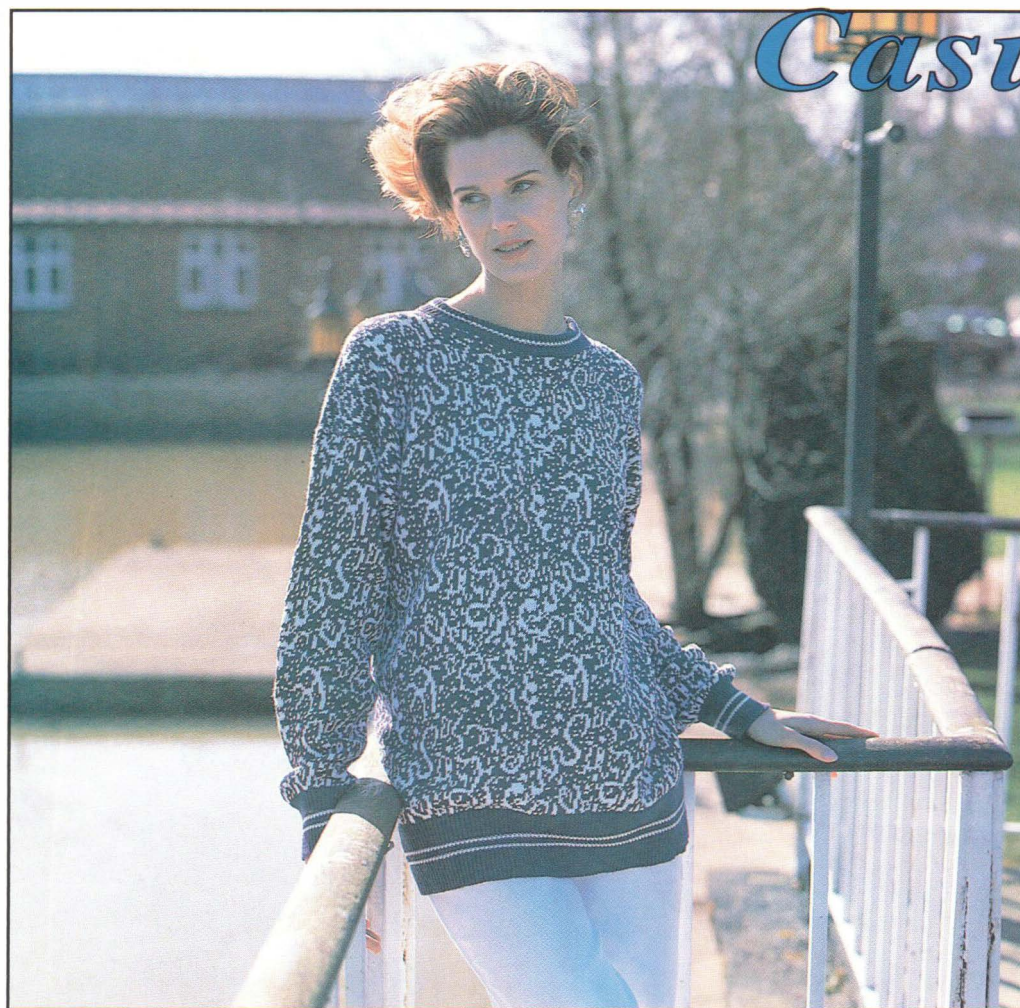
Using WY, K a few rows and release from machine.

Unravel nylon cord over sts at left. Reset RC at 190[190:198:206]. Starting at correct position in patt, complete to correspond with first side, reversing shapings.



5 Lady's
Chunky
Cardigan

For instructions see page 22



Casual by day

SLEEVES

With RB in position, set machine for 1x1 rib. Push 42[44:46:47] Ns at left and 41[43:45:46] Ns at right of centre 'O' on MB to WP. 83[87:91:93] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K12 rows.

Using C, K2 rows.

Using MC, K4 rows.

Using C, K2 rows.

Using MC, K13 rows.

RC shows 33.

Transfer sts to MB. Inc 1 st at right edge.

84[88:92:94] sts.

Insert mylar sheet and program machine for all-over patt. Using MT, K1 row to select.

Set RC at 000. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt.

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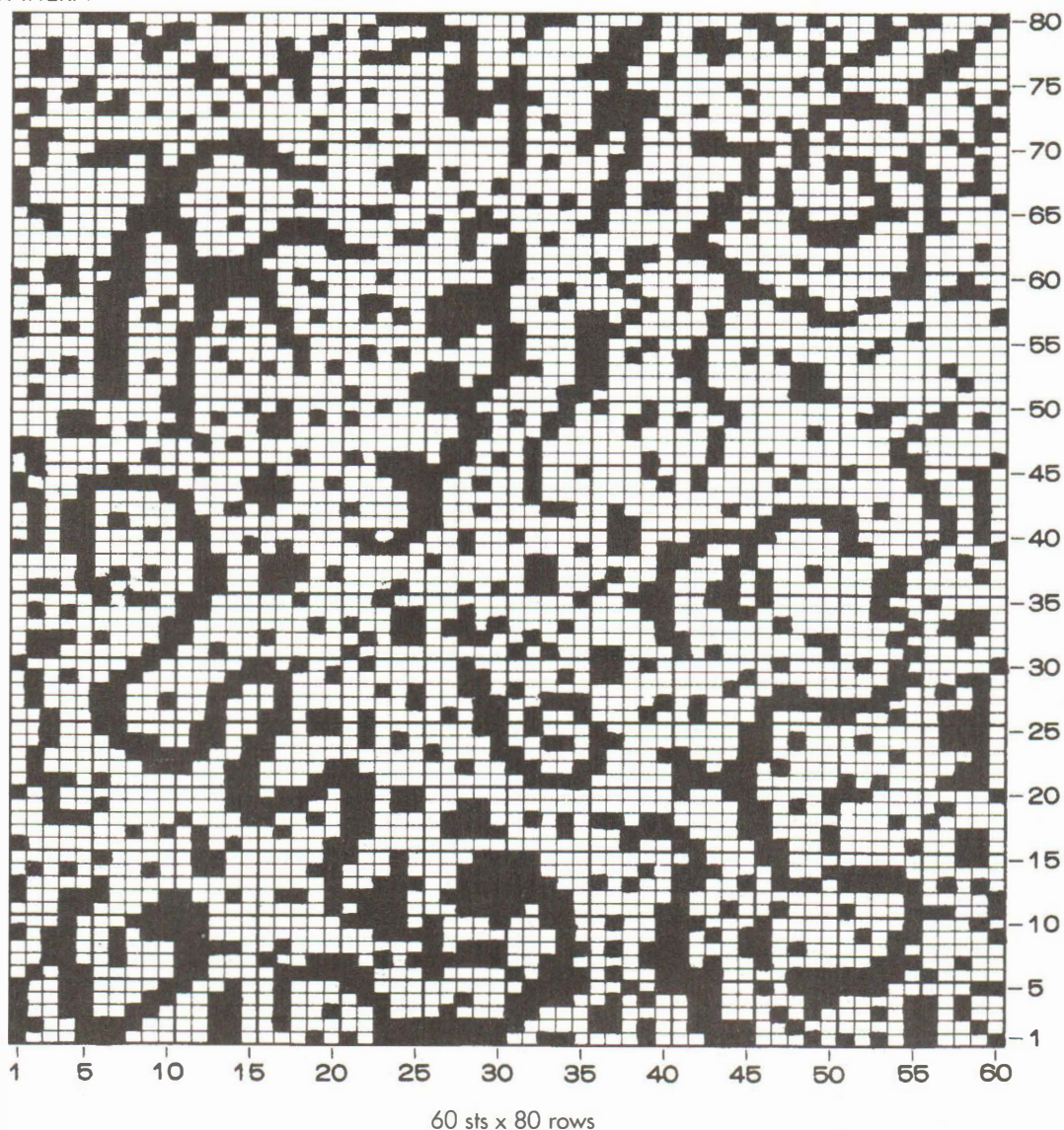
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* K3 rows.

Inc 1 st at each end.

K4 rows.

Inc 1 st at each end *.

Rep from * to * until there are 168[176:182:186] sts.

K until RC shows 164[164:168:

172].

Mark the centre st and cast off.

NECKBAND

With RB in position, set machine for 1x1 rib. Push 159[163:163:167] Ns on MB and

corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K18 rows.

Using C, K2 rows.

Using MC, K7 rows.

Transfer sts to MB.

Using MT, K1 row.

Using WY, K a few rows and release from machine.

JOIN SHOULDER SEAMS

Push 59[61:65:67] Ns to WP. With right side facing, hang back right shoulder sts on to Ns. Remove WY.

With wrong side facing, hang corresponding front shoulder sts on to Ns. Remove WY.

Cast off.

Rep for left shoulder sts.

TO MAKE UP

Join neckband seam.

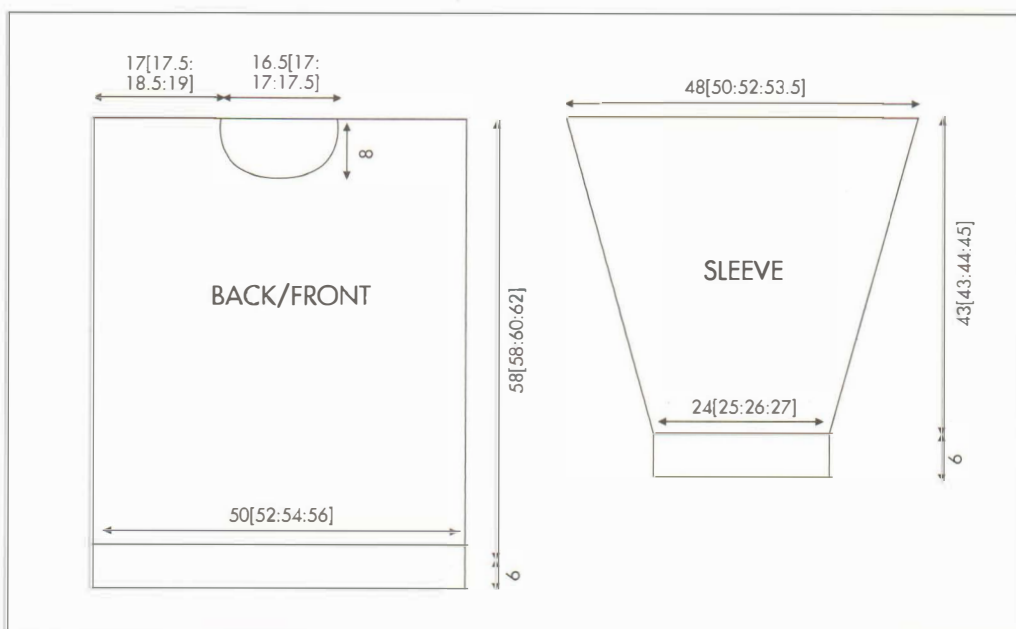
Pin neckband in place to right side of garment. Backstitch through open loops of last row worked in MC. Remove WY. Fold neckband in half to inside and slip stitch in place.

Sew in sleeves matching centre marker to shoulder seam.

Join side and sleeve seams.

Wash garment. Block out to correct shape and size. Leave to dry.

Press on wrong side.



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5

Lady's Chunky Cardigan

ILLUSTRATED ON PAGE 19



MACHINES: These instructions are written for chunky machines with Intarsia facility but without ribber

YARN: Many A Mickle 2/2 Mercerised Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Navy (MC), White (A) and Gold (B)

STOCKISTS: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 102[107:113:118:122]cm.

Length 69cm.

Sleeve seam 45cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle 2/2 Mercerised Cotton.

400[400:450:450:500]g in MC.

400g in A.

100g in B.

6 buttons.

Size 4mm knitting needles.

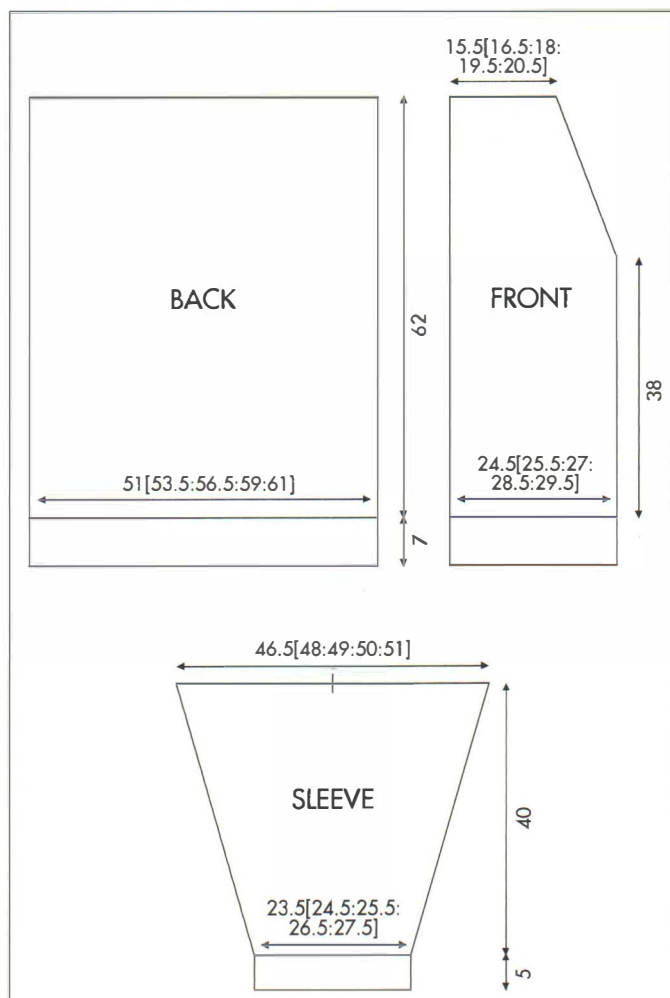
GARMENT WEIGHS

655g for size 91cm.

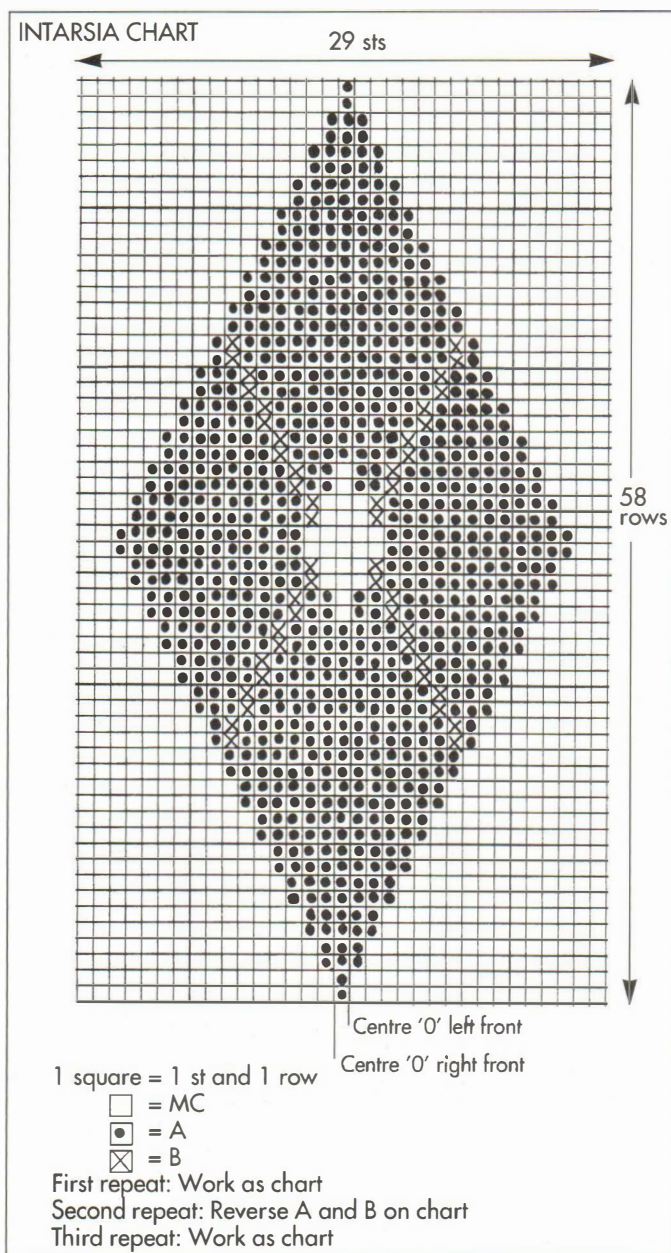
MAIN TENSION

Wash, dry and press tension swatch before measuring.

18 sts and 28 rows to 10cm measured over st st and Intarsia



usual by day



(tension dial approx 3).
 Tension must be matched exactly
 before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side.
 Measurements given are those
 of finished garment and should
 not be used to measure work on
 the machine.

BACK

Using 4mm knitting needles and
 A, cast on 92[96:102:106:110]
 sts. K16 rows in K1, P1 rib.
 Push 46[48:51:53:55] Ns at left
 and right of centre 'O' to WP.
 92[96:102:106:110] Ns.

Hang welt sts on to Ns. CAR.
 Set RC at 000. Using MC and
 MT, K174 rows.
 Cast off loosely.

LEFT FRONT

Using 4mm knitting needles and
 A, cast on 44[46:49:51:53] sts.
 K16 rows in K1, P1 rib.
 Push 22[23:25:26:27] Ns at left
 and 22[23:24:25:26] Ns at
 right of centre 'O' to WP.
 44[46:49:51:53] Ns.
 Hang welt sts on to Ns.
 CAR.
 Set RC at 000. Set machine for
 Intarsia knitting.
 Foll chart and using MT, work in
 Intarsia patt over 29 sts. Note
 centre 'O' position on chart.
 K until RC shows 106.

SHAPE NECK

Dec 1 st at right edge on next
 and every foll 4th row, 16 times
 in all. 28[30:33:35:37] sts.

K until RC shows 174. Cast off
 loosely.

RIGHT FRONT

Work as given for left front,
 reversing needle settings and
 shapings. Note centre 'O'
 position on chart.

SLEEVES

Using 4mm knitting needles and
 MC, cast on 42[44:46:48:50]
 sts.

K10 rows in K1, P1 rib.

Push 21[22:23:24:25] Ns at left
 and right of centre 'O' to WP.
 42[44:46:48:50] Ns. Hang cuff
 sts on to Ns. CAR.

Set RC at 000. Using A and
 MT, inc 1 st at each end of every
 foll 5th row, 21 times.
 84[86:88:90:92] sts.

K until RC shows 112.

Mark the centre st and cast off
 loosely.

BUTTONHOLE BAND

Using 4mm knitting needles and
 A, cast on 11 sts. Work in K1,
 P1 rib.

K2 rows.

* Make a buttonhole over the
 centre st on next row. K19
 rows*.

Rep from * to * until 6
 buttonholes in all have been
 made.

Cont in rib until band is long
 enough when slightly stretched
 to fit along centre front and back
 neck edges, plus a few extra
 rows.

TO MAKE UP

Join shoulder seams. Sew in
 sleeves matching centre marker
 to shoulder seam.

Join side and sleeve seams.

Attach band (last buttonhole
 should match start of neck
 shaping), adjust length and cast
 off sts.

Wash garment. Block out to
 correct shape and size. Leave to
 dry. Press on wrong side.

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6

Lady's Garter Carriage Tunic

ILLUSTRATED ON PAGE 26



MACHINES: These instructions are written for standard gauge electronic machines with 84 st patt facility and garter carriage but without ribber

YARN: Bramwell Savannah 4 ply

FIBRE CONTENT: 100%

Cotton

COLOUR: We used White (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham,

Accrington, Lancs
BB5 5TU

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 102[108:112:116:120]cm.

Length 76cm.

Sleeve seam 46.5[47:48:49:50]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Savannah 4 ply.
2 x 500g cones in MY.

GARMENT WEIGHTS

559g for size 91cm.

MAIN TENSION

Wash, dry and press tension

swatch before measuring.
31 sts and 45 rows to 10cm measured over garter st patt B (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Right and left single st cams are used throughout unless otherwise stated.

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

DECREASING

Use fully fashioned method to dec 2 sts. i.e. 2 sts on 2nd and

3rd Ns in from edge.

Place 3 st cam at each edge.

ELECTRONIC PATTERN

Foll charts, program machine for patts.

Pattern A = 6 sts x 6 rows rep.

Pattern B = 84 sts x 110 row rep.

BACK

Push 79[83:86:89:93] Ns at left and 80[84:87:90:94] Ns at right of centre '0' to WP. 159[167:173:179:187] Ns.

* Using WY, cast on and K a few rows.

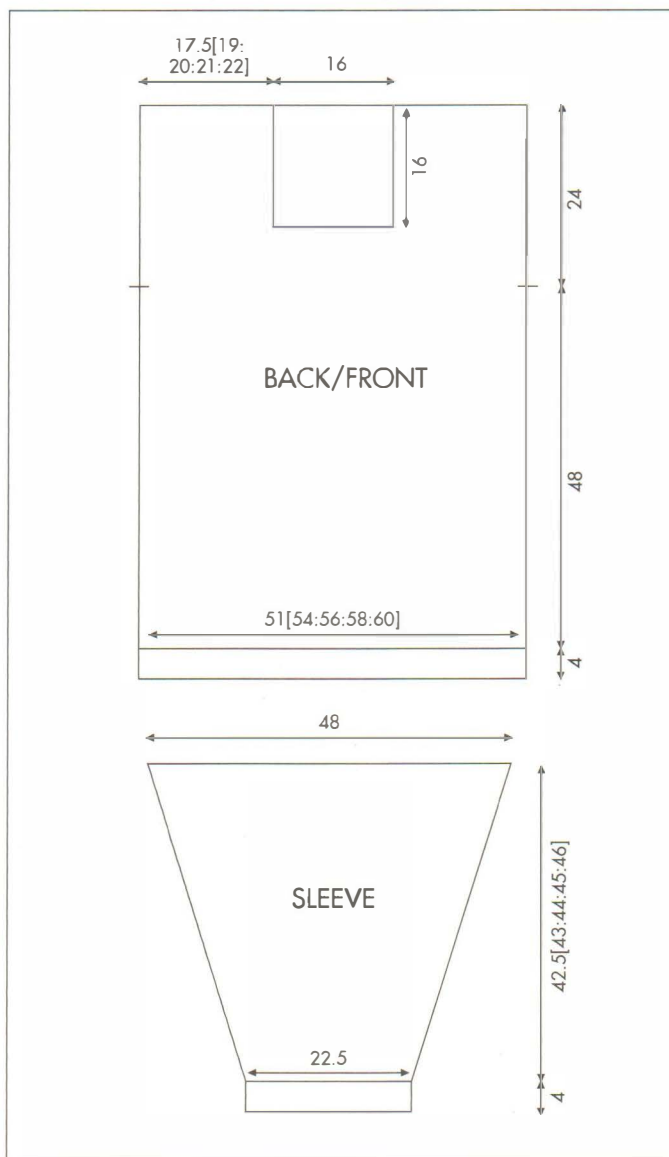
Using nylon cord, K1 row.

Attach garter carriage at right.

Using MY and MT-3••, cast on.

CAL.

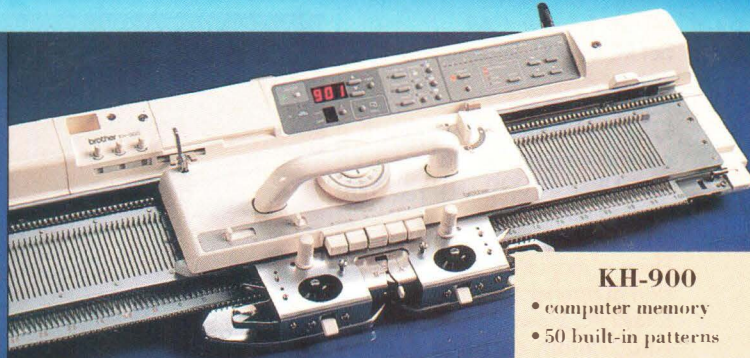
Program machine for patt A, commencing on row 1. Using ▷ 26





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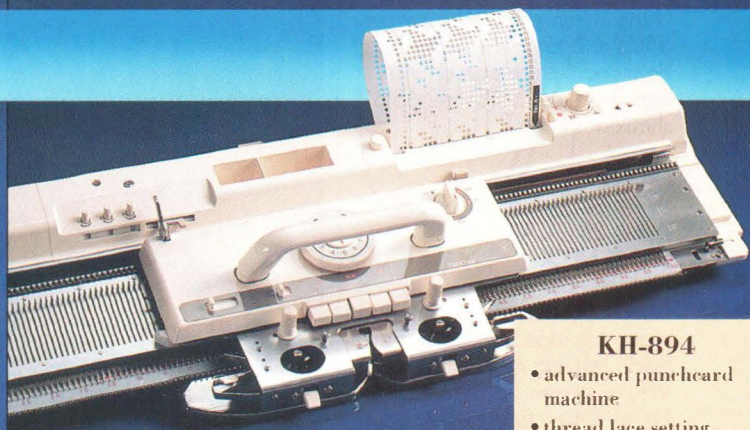
KH-900

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KH-864

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- automatic single motif



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24 ◀ MT-3*, K1 row. CAR.
 Set RC at 000. Reset to row 1 of
 patt *.
 K30 rows.
 Program machine for patt B,
 commencing on row 25.
 Reset RC at 000. Using MT,
 work in patt.
 K until RC shows 216.
 Place a marker at each end for
 start of armholes.
 K until RC shows 324.
 Attach main carriage. Using
 nylon cord, K1 row over the
 centre 49 sts. Using WY, K a
 few rows and release these neck
 sts from machine.
 Using nylon cord, K1 row over
 55[59:62:65:69] shoulder sts at
 right and then release on WY.
 Rep over rem 55[59:62:65:69]
 shoulder sts at left.

FRONT

Work as given for back until RC
 shows 251. CAL.

SHAPE NECK

Make a note of position in patt.
 Remove garter carriage. Attach
 main carriage. Set carriage to
 hold. Leaving 49 Ns at centre in
 WP, push rem 55[59:62:65:69]
 Ns at either side to HP. Using
 nylon cord, K1 row over the
 centre sts. Using WY, K a few
 rows and release from machine.
 Return 55[59:62:65:69] Ns at
 right to WP. Using nylon cord,
 K1 row. Using WY, K a few
 rows and release from machine.
 Return rem 55[59:62:65:69] Ns
 at left to WP. Attach garter
 carriage at left. Reset RC at
 251. Starting at correct position
 in patt, work over sts at left.
 K until RC shows 324.
 Using nylon cord, K1 row.
 Using WY, K a few rows and
 release from machine.
 Rehang rem sts held on WY on
 to previously occupied Ns at
 right. Reset RC at 251. Attach
 garter carriage at left. Starting
 at correct position in patt,
 complete to correspond with first
 side.

Join right shoulder seam on
 machine or graft sts tog.

NECKBAND

BACK AND RIGHT SIDE SECTION

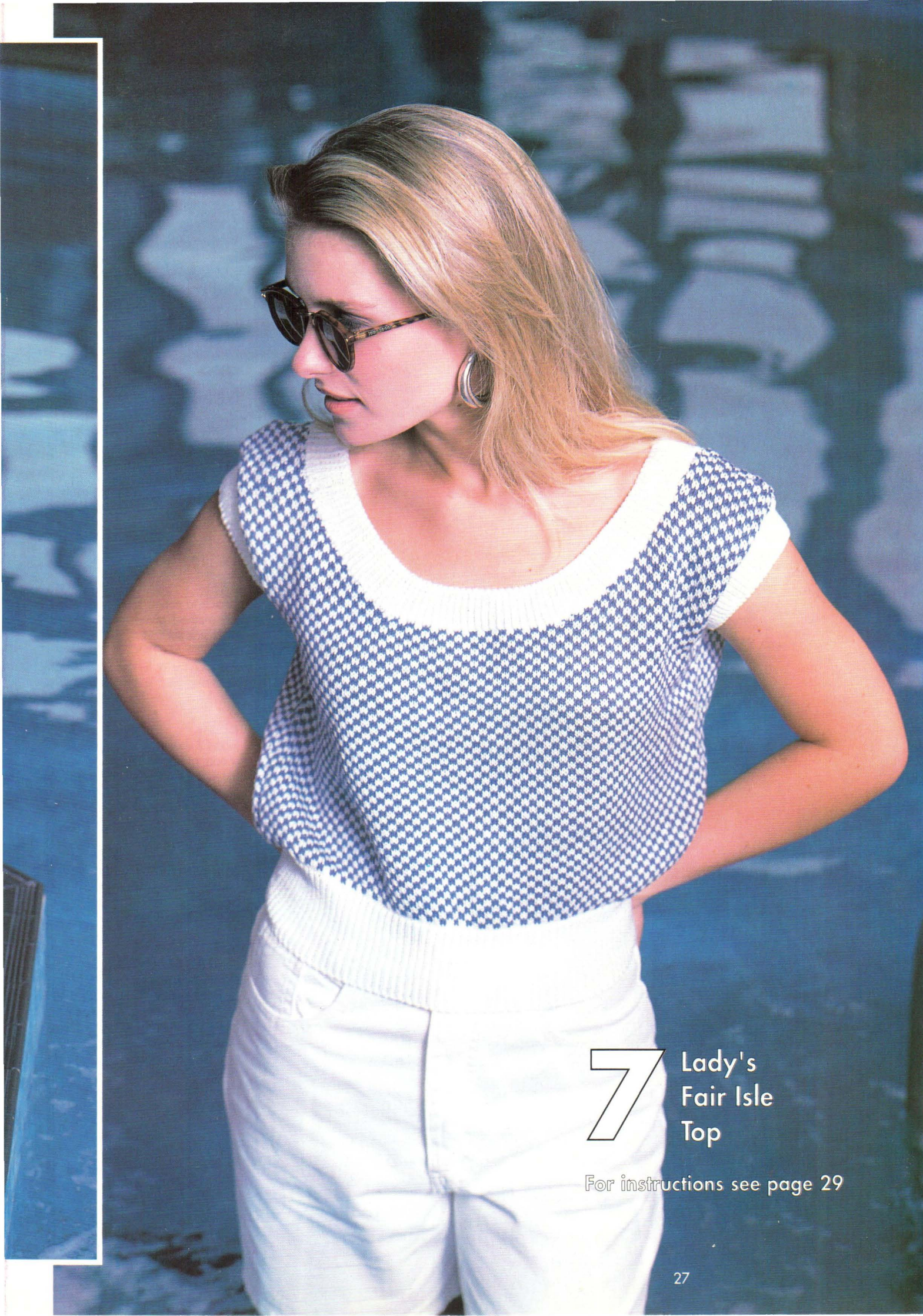
Push 49 Ns at left and 42 Ns at
 right of centre '0' to WP. 91 Ns.
 Work as given for back from *
 to *. K1 row.
 Place 1 st cam at left edge and 2
 st cam at right edge.
 Inc 1 st at right, K2 rows, 7
 times. 98 sts.
 RC shows 15.
 Do not break yarn. Attach main
 carriage.
 Using nylon cord, K1 row.
 Using WY, K a few rows and

▶ 28



6 Lady's Garter Carriage Tunic

For instructions see page 24



7 Lady's
Fair Isle
Top

For instructions see page 29

8

Lady's Sweater with Fair Isle Insert

For instructions
see page 30

26 ◀

PATTERN A



release from machine. Leave Ns in WP.

With right side facing, hang back neck over 49 Ns and right side neck over rem 49 Ns. Push work behind latches.

With wrong side facing and matching shaped edge to front corner, hang last row of neckband on to Ns in front of latches. Remove WY.

Manually pull one set of sts through the other.

Using MT, K1 row.

Using T10+, K1 row. Cast off using latch tool method.

CENTRE FRONT SECTION

Push 17 Ns at left and 18 Ns at right of centre 'O' to WP. 35 Ns. Work as given for back from * to *.

K1 row.

Place a 2 st cam at each edge.

Inc 1 st at each edge, K2 rows, 7 times. RC shows 15. 49 sts.

Attach to centre front neck edge foll method given for back and right side section.

LEFT SIDE SECTION

Push 17 Ns at left and 25 Ns at right of centre 'O' to WP. 42 Ns. Work as given for back from * to *.

K1 row.

Place 2 st cam at left edge and 1 st cam at right edge.

Inc 1 st at left edge, K2 rows, 7 times. RC shows 15. 49 sts.

Attach to rem left side of neck edge foll method given for back and right side section.

Join rem left shoulder seam using the same method as before.

Join neckband seams.

SLEEVES

(KNITTED DOWNWARDS)

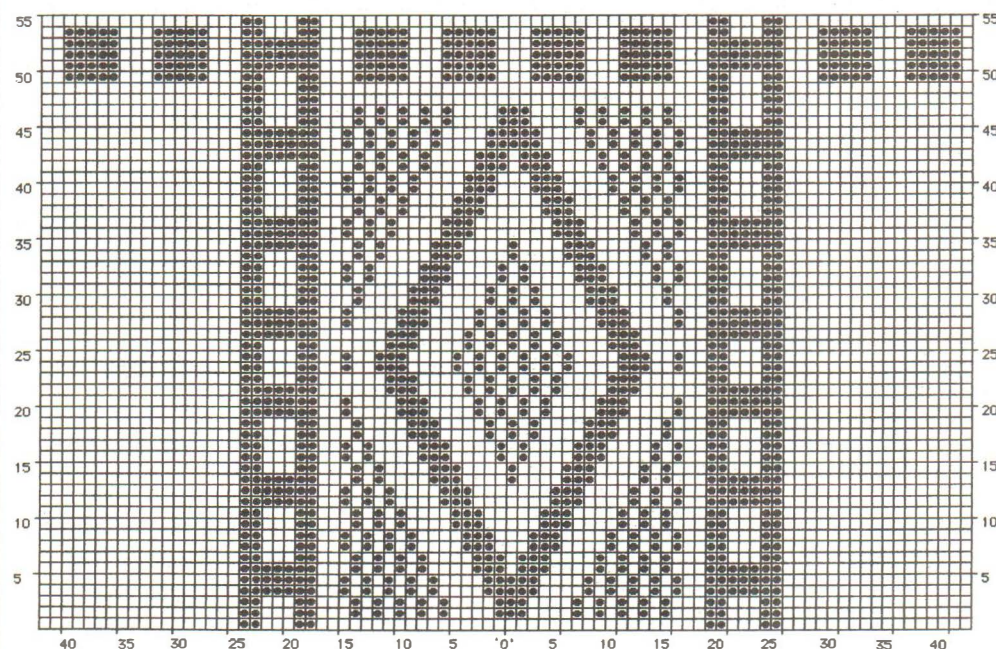
Push 74 Ns at left and 75 Ns at right of centre 'O' to WP. 149 Ns. With wrong side facing, hang one armhole edge from marker to marker evenly on to Ns. Match shoulder seam to N1 at right of centre 'O'.

Using main carriage with MY and MT, K1 row.

Casual

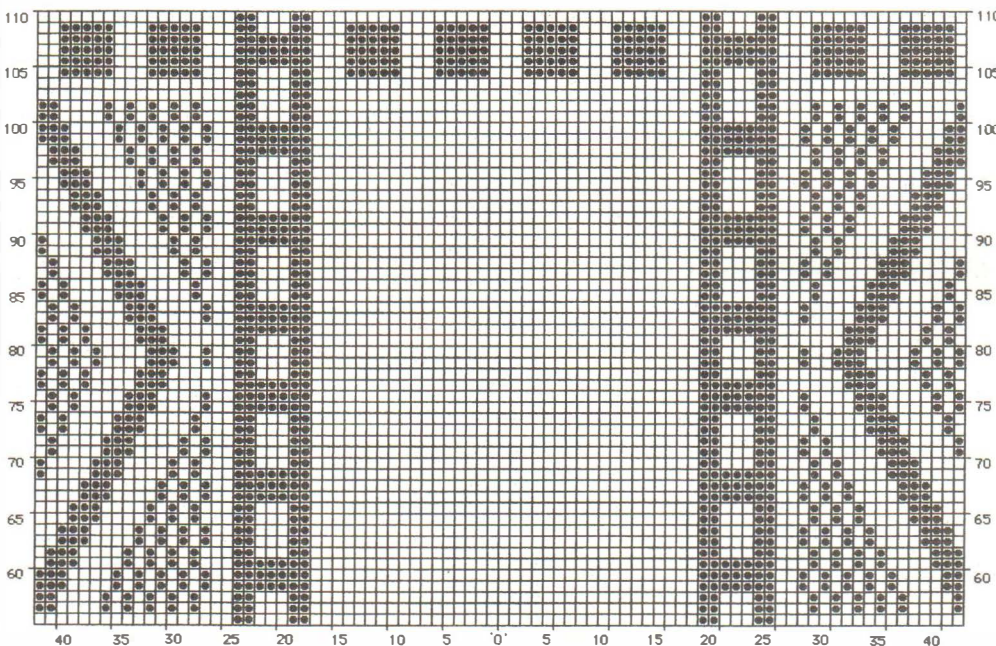
PATTERN B

Rows 1 to 55



PATTERN B

Rows 56 to 110



Attach garter carriage.
Program machine for patt B,
commencing on row 50.
Set RC at 000. Using MY and
MT, work in patt.
K32[34:38:44:48] rows.
Place a 3 st cam at each edge.
Dec 2 sts (fully fashioned
method) at each end, K8 rows,

20 times. 69 sts.
RC shows 192[194:198:204:
208].
Program machine for patt A.
Set RC at 000. Using MT-3*,
K30 rows.
Attach main carriage. Using MY
and T10+, K1 row. Cast off
using latch tool method.

TO MAKE UP
Wash and dry garment. Wash
and dry a small skein of yarn for
sewing up.
With wrong side facing, block
garment out to correct
measurements and press.
Join side and sleeve seams.
Give a final press.

7

Lady's Fair Isle Top

ILLUSTRATED ON PAGE 27



MACHINES: These
instructions are written for
standard gauge punchcard
machines with ribber. We
used a Silver Reed
punchcard machine with
ribber

**MACHINES WITHOUT
RIBBER:** See page 113
YARN: Bramwell Savannah
4 ply

FIBRE CONTENT: 100%

Cotton

COLOUR: We used White
(MC) and Denim (C)

STOCKISTS: If you have any
difficulty in obtaining this
yarn, please write to
F.W. Bramwell & Co. Ltd,
Unit 5, Metcalf Drive,
Altham, Accrington, Lancs
BB5 5TU

SIZES

To suit bust 86[91:96:101:
106]cm.
Finished measurement 94[99:
104:110:115]cm.
Length 46.5[47.5:49:50:51]cm.
Figures in square brackets []
refer to larger sizes; where there
is only one set of figures, this
applies to all sizes.

MATERIALS

Bramwell Savannah 4 ply.
1 x 500g cone in MC.
1 x 500g cone in C.

GARMENT WEIGHTS

219g for size 91cm.

MAIN TENSION

Wash, dry and press tension
swatch before measuring.
31 sts and 34 rows to 10cm
measured over Fair Isle patt
(tension dial approx 8).
Tension must be matched
exactly before starting garment.

ABBREVIATIONS

See page 113.

al by day

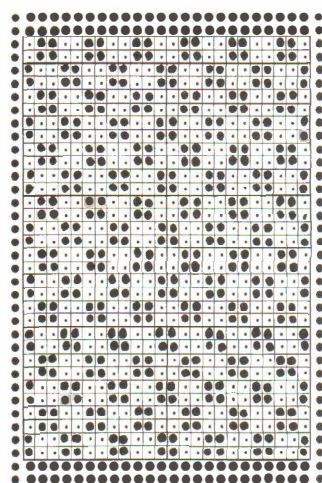
Casual by day

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

We used Card 2 from the basic set supplied with machine. If necessary, punch card before starting to knit.



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BACK AND FRONT ALIKE

Push 73[77:81:85:89] Ns at left and right of centre 'O' to WP. 146[154:162:170:178] Ns. Using WY, cast on and K a few rows ending CAL.

Insert punchcard and lock on first row. Using MC and MT, K1 row.

Release punchcard. Set RC at 000. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B and MT, work in patt.

K until RC shows 68[70:72:74:76].

SHAPE ARMHOLES

Cast off 2[3:4:5:6] sts at beg of next 2 rows.

Dec 1 st at each end of every row, 8 times. 126[132:138:144:150] sts.

Inc 1 st at each end of every foll 6th row, twice. 130[136:142:148:154] sts.

RC shows 90[92:94:96:98]. CAR.

SHAPE NECK

Make a note of row on punchcard. Using a separate length of MC, cast off the centre

38[40:42:44:46] sts.

Using nylon cord, K 46[48:50:52:54] sts at left by hand taking Ns down into NWP. Cont on rem 46[48:50:52:54] sts at right for first side.

Cont to inc 1 st at armhole edge on every foll 6th row, 5 times and at the same time, dec 1 st at neck edge on every row, 30 times. 21[23:25:27:29] sts. Dec 1 st at neck edge and inc 1 st at armhole edge on the foll 6th row.

K until RC shows 128[132:136:140:144]. 21[23:25:27:29] sts. CAR.

SHAPE SHOULDER

Cast off 7[7:8:9:9] sts at beg of next and foll alt row. K1 row. Cast off rem 7[9:9:9:11] sts.

Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at 90[92:94:96:98]. Complete to correspond with first side, reversing shapings.

WELT

BACK AND FRONT ALIKE

With RB in position, set machine for 1x1 rib. Push 60[64:68:72:76] Ns at left and right of centre 'O' on MB to WP. 120[128:136:144:152] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-8/MT-8, K41 rows.

Transfer sts to MB.

With wrong side facing, hang lower edge of back on to Ns, dec 26 sts evenly as you go.

Using MT-2, K1 row. Cast off.

Rep for front.

NECKBAND

BACK AND FRONT ALIKE

With RB in position, set machine for 1x1 rib. Push 78[80:82:84:86] Ns at left and right of centre 'O' on MB to WP.

156[160:164:168:172] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-8/MT-8, K17 rows.

Transfer sts to MB.

With wrong side facing, hang back neck edge evenly on to Ns. Using MT-2, K1 row.

Cast off.

Rep for front.

ARMHOLE BAND (KNIT TWO)

Join shoulder and neckband seams.

With RB in position, set machine for 1x1 rib. Push 64[66:68:70:72] Ns at left and right of centre 'O' on MB to WP.

128[132:136:140:144] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-8/MT-8, K17 rows.

Transfer sts to MB.

With wrong side facing, hang one armhole edge evenly on to Ns matching shoulder seam to centre 'O'.

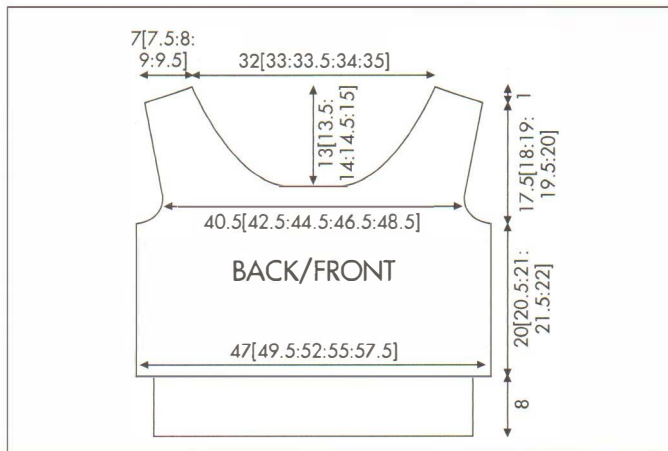
Using MT-2, K1 row.

Cast off.

TO MAKE UP

Join side seams.

Wash and dry garment. Press on wrong side avoiding welts.



8

Lady's Sweater with Fair Isle Insert

ILLUSTRATED ON PAGE 28



MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT RIBBER: See page 113

YARN: Yeoman Brittany (3/14s) used double throughout

FIBRE CONTENT: 100% Cotton

COLOUR: We used Navy 132 (MC), White 100 (A) Cornflower 127 (B) Royal 130 (C) and Amber 148 (D)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 95[101:106:111:118]cm.

Length 57[58:59.5:60.5:62]cm. Sleeve seam 44[45:46:47:48.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Brittany (3/14s).

1 x 450g cone in MC.

Approx 50g in each contrast colour.

GARMENT WEIGHTS

437g for size 96cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

32 sts and 42 rows to 10cm measured over st st (tension dial approx 6).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

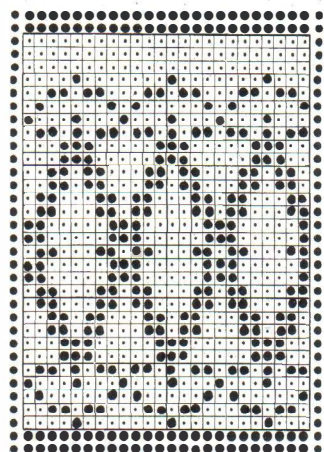
See page 113.

NOTE

Yarn is used double throughout.
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.



COLOUR SEQUENCE

A+B, K5 rows.
A+C, K4 rows.
A+MC, K4 rows.
A+D, K1 row.
A+MC, K4 rows.
A+C, K4 rows.
A+B, K5 rows.
Set machine for st st.
Using A, K2 rows.

BACK

With RB in position, set machine for 1x1 rib. Push 152[162:170:178:188] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-3/MT-3, K28 rows.
Transfer sts to MB. CAR.
Set RC at 000.

Using MT, K until RC shows 206[210:216:220:226]. CAR.

SHAPE NECK

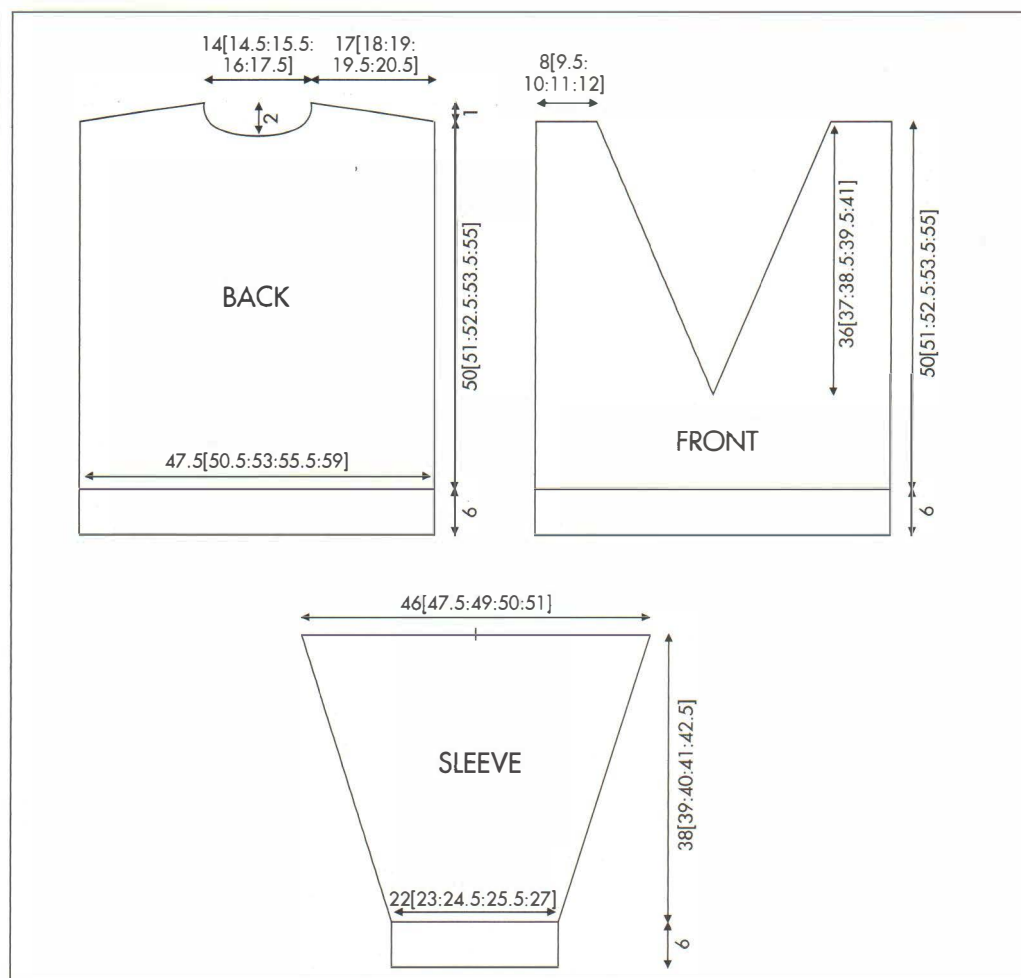
Set carriage to hold. Push 86[91:95:99:104] Ns at left to HP. Cont on rem 66[71:75:79:84] sts at right.
K2 rows.

Push 7[8:10:11:13] Ns at neck edge to HP, K2 rows.

Push 5 Ns at neck edge to HP, K1 row. 54[58:60:63:66] Ns rem in WP.

SHAPE SHOULDER

Push 20 Ns at armhole edge to HP, K2 rows, twice. Return Ns at right to UWP. K1 row across the 54[58:60:63:66] shoulder sts. Using WY, K a few rows and release from machine. Return 66[71:75:79:84] Ns at



left to UWP.

Reset RC at 206[210:216:220:226]. Complete to correspond with first side, reversing shapings.

Cancel hold. Cont over rem 44[46:50:52:56] neck sts.

NECKBAND

Pick up 3 sts from straight section at each side. 50[52:56:58:62] sts.
Using MT-2, K8 rows.
Using MT+2, K1 row.
Using MT-2, K7 rows.
Pick up loops from first row of neckband and hang on* to corresponding Ns.
Cast off.

FRONT

Work as given for back until RC shows 60. CAR.

SHAPE NECK

Using nylon cord, K76[81:85:89:94] sts at left by hand taking Ns down into NWP.

Cont on rem 76[81:85:89:94] sts at right for first side.

Using fully fashioned method, dec 1 st at neck edge on next and every foll 3rd row, 50[51:53:54:56] times.

K until RC shows 210[214:220:224:230]. 26[30:32:35:38] sts.

Using WY, K a few rows and release from machine.

Unravel nylon cord over sts at left. Reset RC at 60. Complete to correspond with first side, reversing shapings.

FAIR ISLE INSERT (KNIT TWO)

Push 57[59:62:64:67] Ns at left and right of centre '0' to WP. 114[118:124:128:134] Ns.

With wrong side facing, hang one half of front neck edge evenly on to Ns.

Insert punchcard and lock on first row. Set machine for patt. Using A and MT, K2 rows.

Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given and using MT+1, work as folls:

Set carriage to hold. Push 1 N at centre front edge to HP, K1 row, 29 times.

Using A, cast off loosely the 29 sts on Ns in HP. Return empty Ns to NWP.

Cancel hold. Cont over rem 85[89:95:99:105] sts.

NECKBAND

Using MC and MT-1, dec 1 st at centre front edge on every row, 8 times.

Using MT+1, K1 row.

Using MT-1, inc 1 st at centre front edge on every row, 7 times.

Pick up loops from first row of neckband and hang on to corresponding Ns. Cast off.

Rep for rem side of front neck edge.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 70[74:78:82:

86] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-3/MT-3, K24 rows.

Transfer sts to MB.

Set RC at 000. Using MT, inc 1 st at each end of every foll 4th row, 39 times.

148[152:156:160:164] sts. K until RC shows 158[164:168:172:178].

Mark the centre st.

Cast off.

TO MAKE UP

Join right shoulder seam by rehanging back shoulder sts, with right side facing, on to machine.

Remove WY.

With wrong side facing, hang corresponding front shoulder sts on to Ns including edge of Fair Isle insert.

Using MC, K1 loose row and cast off.

Rep for left shoulder.

Join centre front insert and neckband seam. Join neckband seams at shoulders.

Sew in sleeves matching centre marker to shoulder seam.

Join side and sleeve seams.

Wash garment. Block out to correct measurements and leave to dry.

Press on wrong side.

9

Man's Waistcoat



MACHINES: These instructions are written for standard gauge punchcard machines with ribber
MACHINES WITHOUT RIBBER: See page 113
YARN: Spectrum Tango
FIBRE CONTENT: 80% Acrylic, 20% Wool
COLOUR: We used French Navy 285 (MC), Cream 250 (A), Denim 317 (B) and Petrel 318 (C)
STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield, W. Yorks HD7 5BB

SIZES

To suit chest small[medium: large].
 Finished measurement 114[126: 140]cm.
 Length 70[70.5:72.5]cm.
 Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Spectrum Tango.
 1 x 500g cone in each colour.
 6 buttons.

GARMENT WEIGHTS

244g for medium size.

MAIN TENSION

27 sts and 37 rows to 10cm measured over Fair Isle patt (tension dial approx 7). Tension must be matched exactly before starting garment.

ABBREVIATIONS

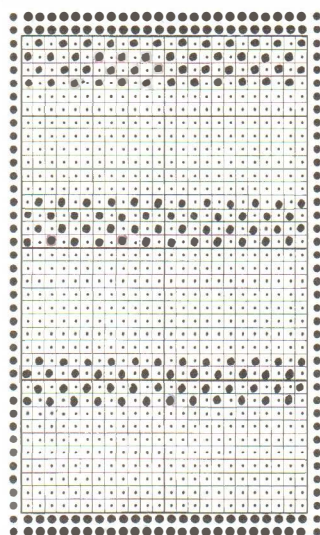
See page 113.

NOTE

Purl side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.



COLOUR SEQUENCE

BACK

* MC only, K8 rows.
 MC+A, K4 rows.
 MC only, K8 rows.
 MC+B, K4 rows.
 MC only, K8 rows.
 MC+C, K4 rows.
 Work in this colour sequence until RC shows 106[118:130] ending with 2 rows of MC+C[MC+A:MC+B] *.
 Place a marker at each end for centre back.
 Now cont, mirror imaging the colour sequence.
 i.e. MC+C[MC+A:MC+B], K2 rows.
 MC only, K8 rows.
 MC+B[MC+C:MC+A], K4 rows.
 MC only, K8 rows.
 MC+A[MC+B:MC+C], K4 rows.
 MC only, K8 rows.
 MC+C[MC+A:MC+B], K4 rows.
 MC only, K8 rows.
 MC+B[MC+C:MC+A], K4 rows.

MC only, K8 rows.

MC+A[MC+B:MC+C], K4 rows.
 Cont this sequence until RC shows 212[236:260].

FRONT

Work as given for back from * to *.

BACK

(KNITTED SIDEWAYS)

** Push 92[92:97] Ns at right of centre 'O' to WP.

Using MC, cast on by hand. CAR.

Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row to select. CAL.

Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Work in colour sequence given.

Inc 1 st at left edge, K1 row, twice.

Inc 1 st at left edge, K2 rows, 14 times. 108[108:113] sts. RC shows 30.

Cast on 62 sts at left. 170[170: 175] sts.

SHAPE SHOULDER

SMALL SIZE

K3 rows. Inc 1 st at left edge.

K4 rows. Inc 1 st at left edge.

Rep these 7 rows until 12 sts in all have been inc at left edge. 182 sts.

K until RC shows 73.

MEDIUM SIZE

K4 rows, inc 1 st at left edge, 13 times. 183 sts.

K until RC shows 85.

LARGE SIZE

K5 rows, inc 1 st at left edge, 13 times. 188 sts.

K until RC shows 97.

ALL SIZES

Place a marker at left edge for start of neck **.

K until RC shows 106[118:130].

Place a marker at each end for centre back.

K until RC shows 139[151:163]. Place a marker at left edge for finish of neck width.

SHAPE SHOULDER

SMALL SIZE

K4 rows. Dec 1 st at left edge.

K3 rows. Dec 1 st at left edge.

Rep these 7 rows until 12 sts in all have been dec. 170 sts.

K until RC shows 182.

MEDIUM SIZE

K4 rows, dec 1 st at left edge, 13 times. 175 sts.

K until RC shows 206.

LARGE SIZE

K5 rows, dec 1 st at left edge, 13 times. 175 sts.

K until RC shows 230.

ALL SIZES

CAR. Using a separate length of MC, cast off 62 sts at left edge.

Dec 1 st at left edge on every foll alt row, 14 times.

Dec 1 st at left edge, K1 row, twice. 92[92:97] sts.

RC shows 212[236:260]. Cast off loosely.

RIGHT FRONT

(KNITTED SIDEWAYS)

Work as given for back from ** to **.

SHAPE NECK

K1 row. CAL. 182[183:188] sts.

Cast off 6 sts at left edge, K2 rows, 16 times. RC shows 106[118:130]. 86[87:92] sts.

Set machine for st st. Using MC, K1 row. Cast off loosely.

LEFT FRONT

Work as given for right front, reversing needle settings and all shapings.

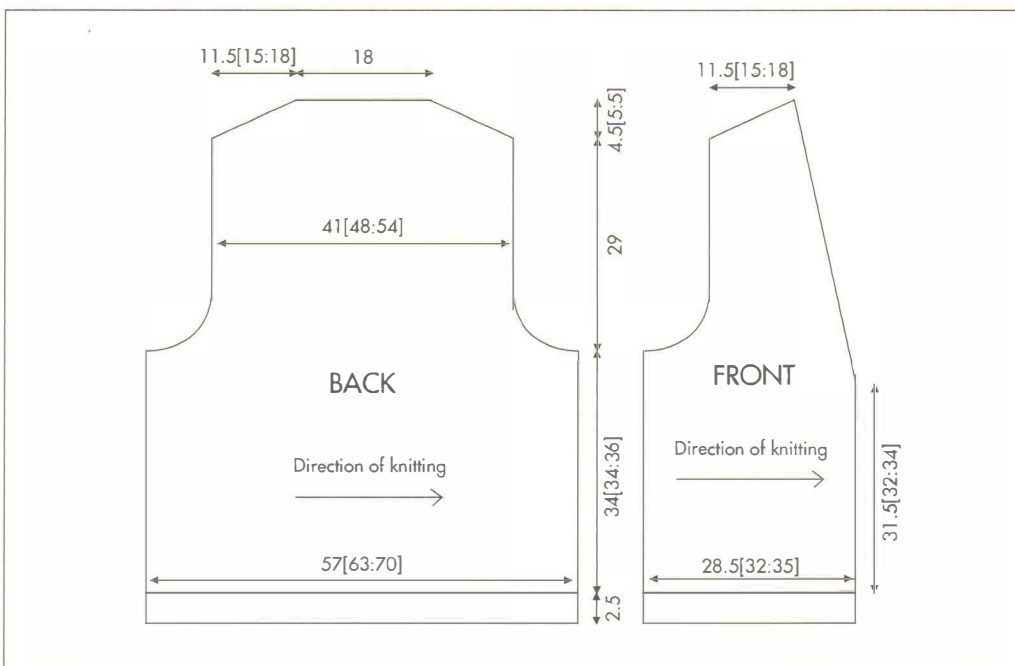
ARMHOLE BAND

(KNIT TWO)

Join shoulder seams.

With RB in position, set machine for 1x1 rib.

Push 156 Ns on MB and



corresponding Ns on RB to WP.
*** Arrange Ns for 1x1 rib.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-5/MT-5, K1 row.
Using B, K2 rows.
Using MC, K8 rows.
Transfer sts to MB ***
With wrong side facing, hang one armhole edge evenly on to Ns. Match shoulder seam to centre N.
Using MT, K1 row. Cast off loosely.

BACK WELT

With RB in position, set machine for 1x1 rib. Push 120[124:128] Ns on MB and corresponding Ns on RB to WP.
Work as given for armhole band from *** to ***.
With wrong side facing, hang lower edge of back evenly on to Ns. Match centre marker to centre N.
Using MT, K1 row.
Cast off loosely.

FRONT WELT (KNIT TWO)

With RB in position, set machine for 1x1 rib. Push 84[86:88] Ns on MB and corresponding Ns on RB to WP.
Work as given for armhole band from *** to ***.
With wrong side facing, hang lower edge of right front evenly on to Ns.
Using MT, K1 row. Cast off loosely.
Rep for left front.

BAND

With RB in position, set machine for 1x1 rib. Push 15 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-5, K1 row.
Using B, K2 rows.
Using MC, K until RC shows 10.
Make a buttonhole over the centre st, K 21[21:22] rows, 6 times.
K until RC shows 492[492:507].
Using B, K2 rows.
Using MC, K3 rows. Cast off.

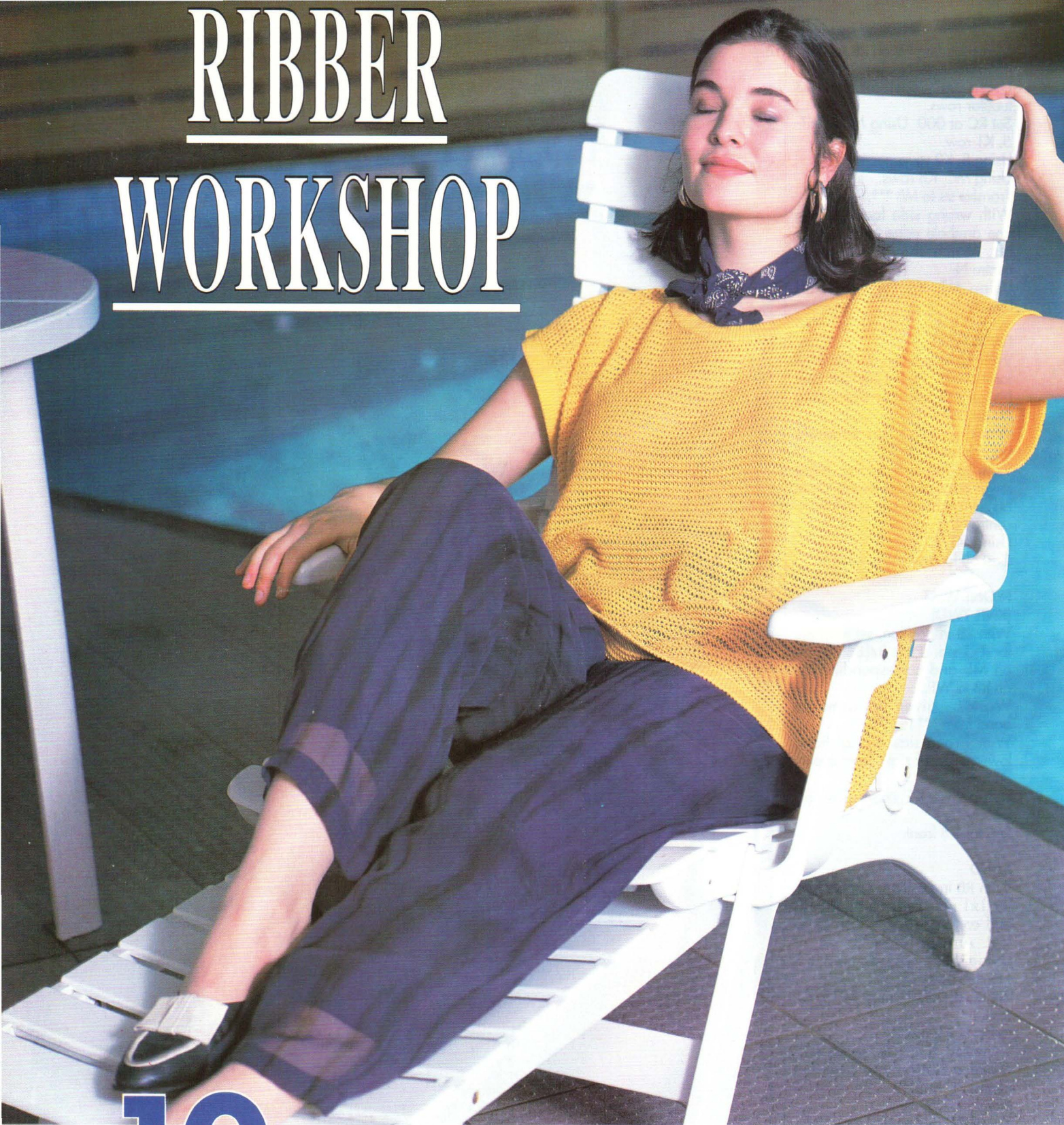
TO MAKE UP

With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry.
Join side seams. Attach band.
Sew on buttons.



Classic by night

RIBBER WORKSHOP



10

Release Stitch Top



MACHINES: These instructions are written for standard gauge machines with ribber

YARN: Bramwell Savannah 4 ply

FIBRE CONTENT: 100% Cotton

COLOUR: We used Gold (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co. Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 106[111:116:120:126]cm.
Length 66cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Savannah 4 ply.
1 x 500g cone in MY.

GARMENT WEIGHTS

244g for size 91cm.

MAIN TENSION

Wash, dry and steam tension swatch before measuring.
24 sts and 27 rows to 10cm measured over release st patt (tension dials as given in patt note below).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Back and front necklines are shaped using the cut and sew

method.
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Needle arrangement — FNR.

MB carriage set to knit throughout.
RB carriage set to slip when moving to the right.
Tension dials 6/6, K2 rows.
Tension dials 6/2, K2 rows.
Rep these

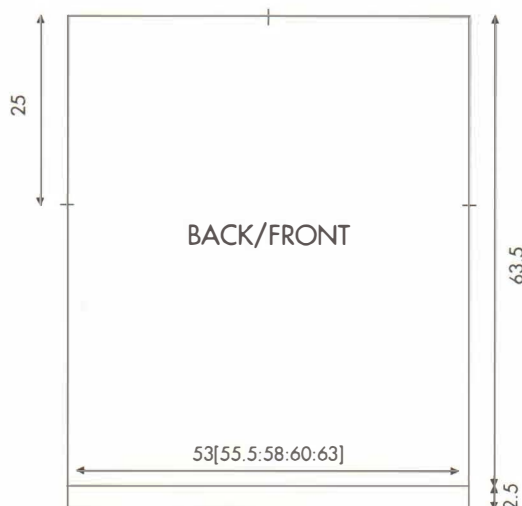
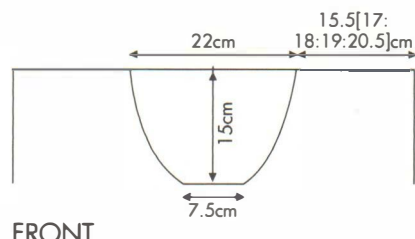
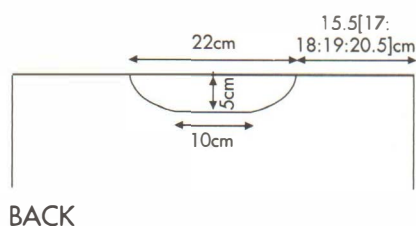
4 rows throughout.
When knitting is complete, release sts from RB Ns and allow to ladder down.
Do not cast off the RB sts.

BACK AND FRONT ALIKE

With RB in position, set machine for FNR. Push 128 [134:140:144:152] Ns on MB and corresponding Ns on RB to WP.
CAR.
Using MY and T4/4, cast on and K2 tubular rows.
Set RC at 000. Using T6/6, K20 tubular rows.
Transfer sts to MB. Leave empty Ns in WP on RB.
Set RC at 000. Set RB carriage to slip when moving to the right and cont in patt as given in note. K until RC shows 172.

Remove weights. Release sts from RB by disconnecting RB carriage and passing across the bed twice. Mark the centre st on

DIAGRAM 1



MB and cast off MB sts.
Allow RB sts to ladder down.

SHAPE NECKLINE

Mark front and back necklines as shown in Diagram 1. Stitch along lines and then cut away excess.
Join right shoulder seam.

NECKBAND

With RB in position, set machine for FNR. Push 160 Ns on MB and corresponding Ns on RB to WP.
Using MY and T4/4, cast on and K2 tubular rows.
Set RC at 000. Using T6/6, K16 tubular rows.
Using WY, K several rows and release from machine.

Carefully pin neckband in position enclosing raw neck edge. Backstitch in place to right side of garment and slip stitch in place on wrong side.
Remove WY.
Join rem shoulder and neckband seam.

Measure down 25cm either side of shoulder on back and front and mark for armhole depth.

ARMHOLE BAND (KNIT TWO)

With RB in position, set machine for FNR. Push 112 Ns on MB

and corresponding Ns on RB to WP.

CAR.

Using MY and T4/4, cast on and K2 tubular rows.

Set RC at 000. Using T6/6, K20 tubular rows.

Transfer sts to MB.

K1 row.

With wrong side facing, hang one armhole edge evenly on to Ns. Match shoulder seam to centre N.

K1 row.

Cast off.

TO MAKE UP

Join side seams.

Wash garment. Block out to correct measurements. Leave to dry.

Lightly steam.

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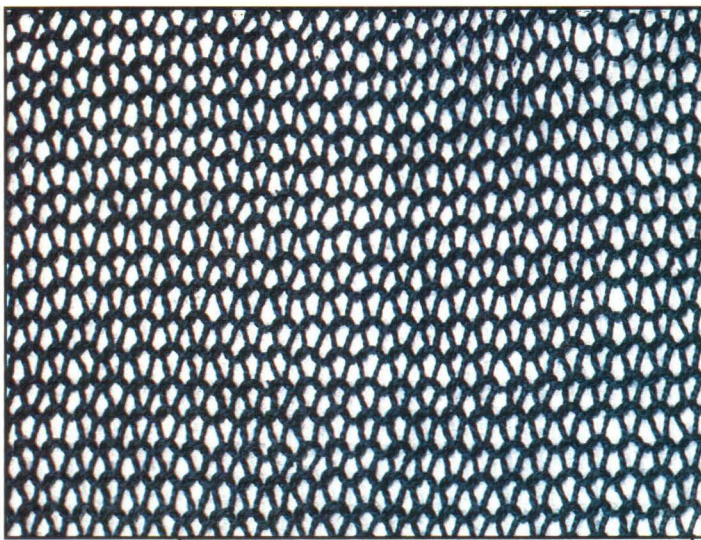
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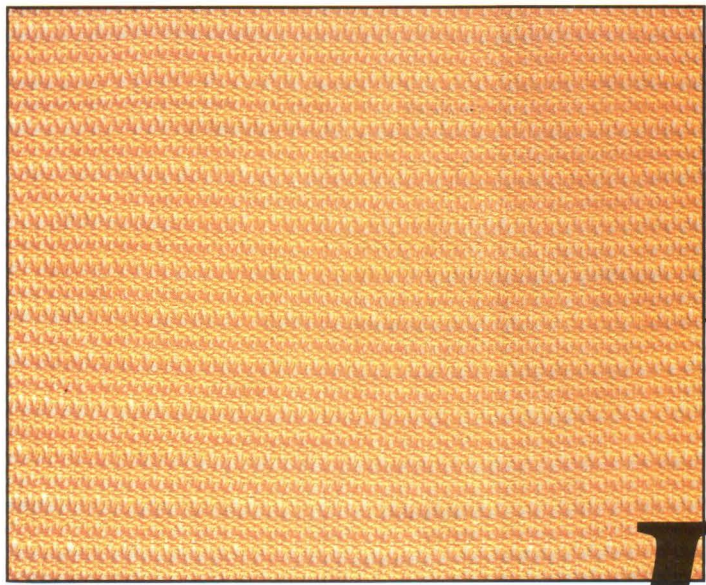
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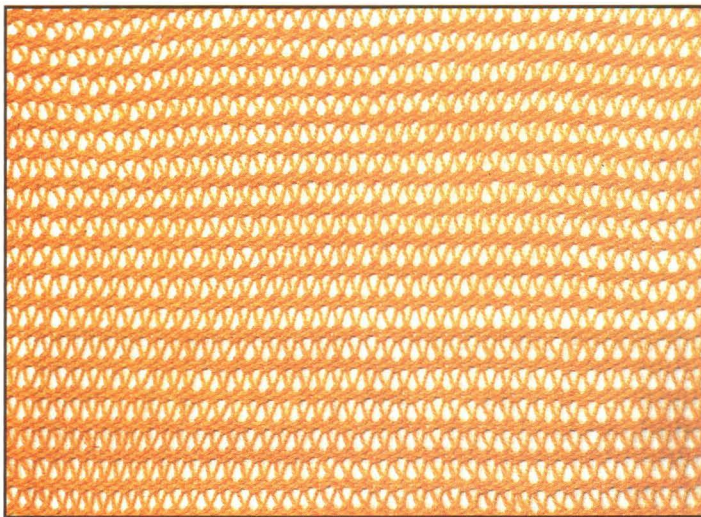


SAMPLE 1

Full needle rib set up with all stitches transferred to the main bed and with the empty needles in WP on the ribber.
 Main bed Set to knit both ways.
 Ribber bed Set to knit both ways.
 TD6/6
 Ribber stitches released on completion of knitting.

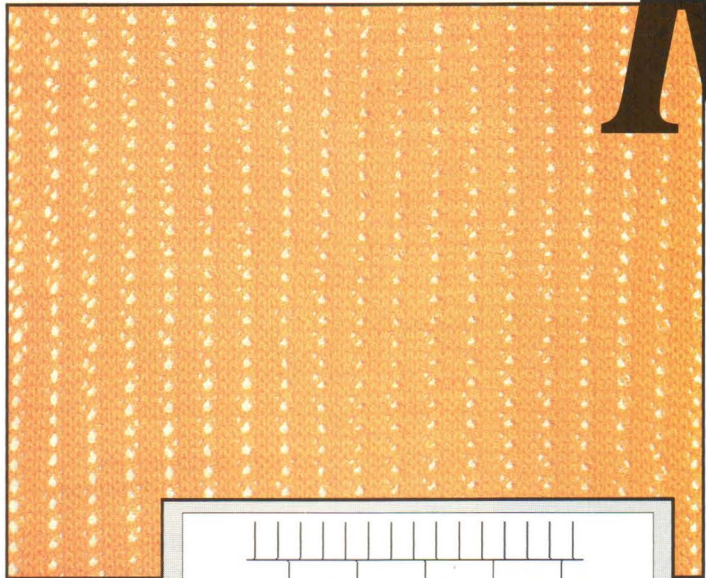


SAMPLE 4



SAMPLE 2

Full needle rib set up with all stitches transferred to the main bed and with the empty needles in WP on the ribber.
 Main bed Set to knit both ways.
 Ribber bed Set to knit one way and to slip the other.
 TD6/6
 Ribber stitches released on completion of knitting.

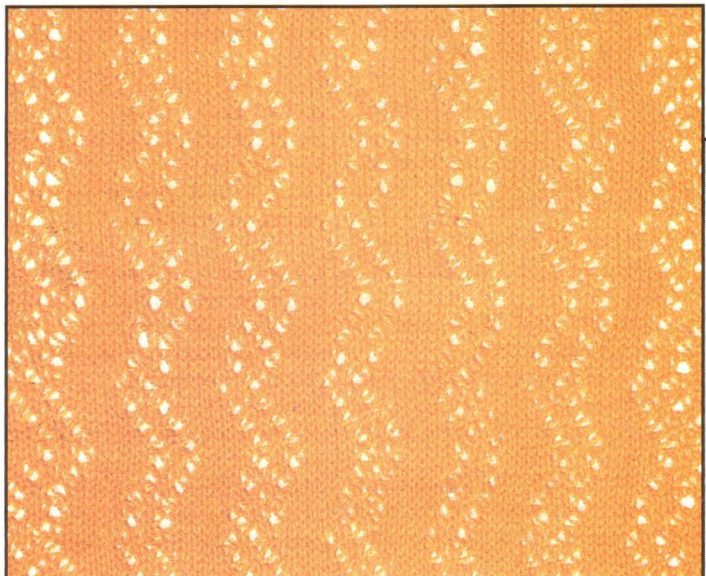


SAMPLE 5

Main bed Set to knit both ways.
 Ribber bed Set to knit one way and slip the other.
 TD6/6
 Ribber stitches are released on completion of knitting.



SAMPLE 3



SAMPLE 6

Knit as Sample 2, but change colours every 2 rows.

Full needle rib set up with all stitches transferred to the main bed and with the empty needles in WP on the ribber.

Main bed Set to knit both ways.

Ribber bed Set to knit one way and slip the other.

TD6/6 knit 2 rows.

TD6/2 knit 2 rows.

Repeat these 4 rows.

Ribber stitches are released on completion of knitting.

Jenny ROSE

IB-ABILITY

Hello again. This month we are going to take a look at release stitch and some of its variations.

When I first heard about release stitch I was told "It's really very easy, you just drop the stitches," and to a degree that's true, but as usual there's a bit more to it than that!

SAMPLE 1 shows this very basic release stitch. A full needle rib is knitted and when the knitting is complete the ribber bed stitches are dropped before the work is cast off. It makes a very loose open stitch and even though my sample was knitted in a 4 ply cotton it didn't have a lot of body. In fact it reminded me of string vests. It was very

easy to knit and it was very satisfying to be able to drop the stitches and watch them run instead of frantically trying to pick them up.

SAMPLE 2 shows what happens when you change the stitch construction slightly. Instead of knitting every row on both beds I knitted every row on the main bed and alternate rows on the ribber (these are the ones I am going to drop at the end). The easiest way to knit this was to have the main bed set to knit every row and the ribber set to slip one way. The fabric was slightly firmer than Sample 1 and the ridges were more pronounced. It looked like a garter stitch pattern with large loose rows in between.

It would be ideal for summer tops as it is, and it would also be very effective knitted on chunky machines in a firm cotton, or a soft mohair.

SAMPLE 3 shows exactly the same set up as Sample 2 but with the colour changed

This month Jenny writes about dropping stitches — she takes a look at release stitch and some of its variations

every two rows. This emphasised the construction of the stitches and was very interesting on both sides. The colours I have used for this sample give a very strong contrast and tend to look a bit like an angry wasp, but the same sample knitted in slightly more muted colours is very effective.

SAMPLE 4 shows yet another variation, a change in the stitch size. It is knitted exactly as Sample 2 but the ribber bed stitch size is changed every two rows, from TD6/6 to TD6/2 and back again. The result is a very subtle change from Sample 2. Where the stitch size was reduced to 6/2 the elongated

stitch is slightly shorter than it was where it was left at 6/6. This means that the ridges tend to appear as pairs, you will have to look very carefully at the sample to see what I mean. If you try this sample for yourself you should see what I mean a bit more clearly. I have knitted this month's garment in this fabric to tempt you. All the samples we have looked at so far use all the needles on both beds but I wondered what would happen if only some of the needles were used.

SAMPLE 5 shows all the needles on the main bed and selected needles on the ribber in work. Apart from this change, the sample is knitted



Main bed Set to knit both ways.

Ribber bed Set to knit one way and slip the other.

TD6/6

Racking sequence as follows:

Rack from 5 to 4 knit 2 rows,

Rack from 4 to 3 knit 2 rows,

Rack from 3 to 4 knit 2 rows,

Rack from 4 to 5 knit 2 rows,

Rack from 5 to 6 knit 2 rows,

Rack from 6 to 7 knit 2 rows,

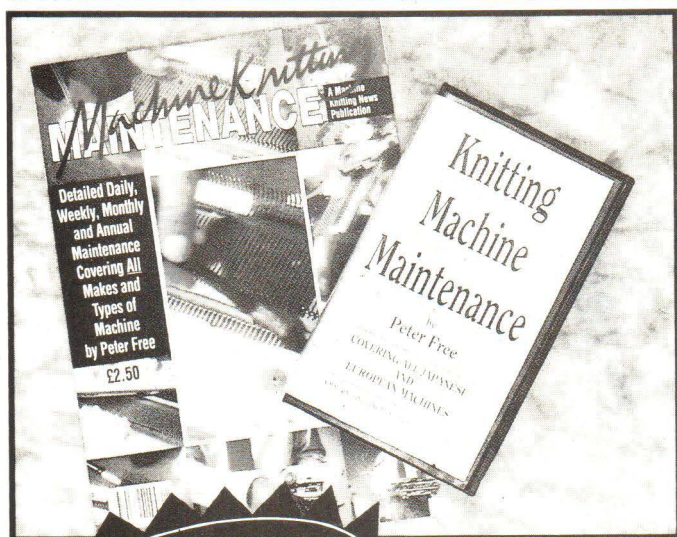
Rack from 7 to 6 knit 2 rows,

Rack from 6 to 5 knit 2 rows.

Repeat this sequence throughout.

Ribber stitches are released on completion of knitting.

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in exactly the same way as the previous ones. The end result gives lines of lacy holes running up the work, making a very usable lightweight summer fabric ideal for tops and cardigans. It is also another sample which would be worth trying on the chunky machine in different yarns to see what would happen.

SAMPLE 6 shows another variation, racking. This time needles were selected in groups on the ribber and the work was racked every two rows. This changed the straight rows of holes into a zig-zag pattern up the work which was very effective.

These are just some of the variations that are possible, different needle set ups and different yarns will all have a profound effect on the finished sample. There are one or two tips that will apply to all the samples, however you decide to knit them. Because you are dropping the stitches you obviously need to control them so they only drop as far as you want them to. It would be very frustrating if the stitches didn't stop unravelling when

RIBBER

they reached the welt. To make sure that this doesn't happen you must seal the work where you want the dropped stitches to stop. Because we were dropping the ribber stitches for these samples we need to seal the stitches onto the top bed. To do this cast on as usual (I used a full needle rib cast on) and knit the welt. Then transfer all the ribber stitches to the main bed, leaving the needles you require on the ribber in working position. When you knit the pattern these empty needles pick up a loop and start knitting. When

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R WORKSHOP

you come to drop the stitches they will only drop back to this point, saving your welt.

In order to keep a neat edge you need to make sure that the end needles are on the bed that is going to knit and not on the bed that you are going to use to drop the stitches, in this case the end needles would be in work on the main bed, not the ribber. When you drop the stitches it is easier to disconnect the ribber carriage from the sinker plate and take it across and back. The stitches will automatically be dropped. If you have a 'P' carriage with

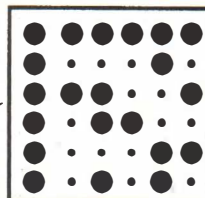
your machine you can use that instead. Do not be tempted to pull the work down when it is on the machine, you run the risk of breaking the edge stitches, it is much safer to unravel the stitches when the work is off the machine.

I hope you have fun dropping lots of stitches. Next month we are going to see what happens when we drop stitches on the main bed and use the patterning facility. Till then,

Jenny

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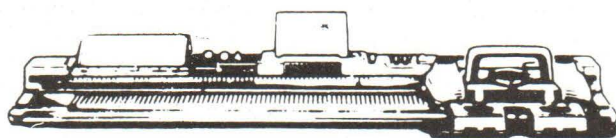
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CLUB COMPETITION 1994

Here is your chance
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competition

The competition is open to members of clubs appearing on the *MKN* listing as of 31 May 1994. So secretaries if you are not sure if your club is listed, write to us with the details as soon as possible.

The project is to machine knit a garment of any style with attention being given to stitch detail, finishing and styling.

Individual club members can submit an entry, with any number of entries being entered from one club. The prizes will be awarded to the club together with an individual prize for the winning entrant.

Entries must arrive no later than 31 August 1994.

The club prizes for 1994 are —

1st prize: The *MKN* Shield to be retained by the club for one year plus a Brother 894 punchcard machine as an outright prize, very kindly donated by Jones+Brother.

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3rd prize: The *MKN* Salver to be retained by the club for one year plus an annual subscription to *Machine Knitting News* and *Machine Knit Today*, the *MKN Maintenance Video* and accompanying book and a complete set of Marion Nelson pattern cards.

All well worth winning and once again the winners will be presented with their prizes at the NEC exhibition on Saturday 1 October.

We look forward to seeing your entries come flooding in, so start knitting.

Knitting

Once word gets around that you own a knitting machine, it is only a matter of time before someone asks you to knit them a pair of socks. I don't know quite what it is about socks that captures the imagination of the non-knitting fraternity, but socks are what they want. Though they look quite complicated, socks are really easy to make on our machine, so you can afford to pamper someone special without too much effort (the best sort) on your part. Socks are basically a tube of knitting with adaptations to make them fit the foot and there are two styles that you can make — the simple one and the not quite so simple one.

The simple one is just a tube of knitting with ribbing at the open end and a bit of shaping at the closed toe end, in other words — no heel. Thankfully, knitting is very 'forgiving' and it will mould itself to whatever shape is necessary so although there is no heel knitted in, a heel will soon stretch into the tube. This type of sock is not quite so comfortable to wear if you are doing a lot of walking because your shoe will tend to 'eat' the sock. It creeps further

Though they look quite complicated, socks are really easy to make.

Irene takes you through the finer details

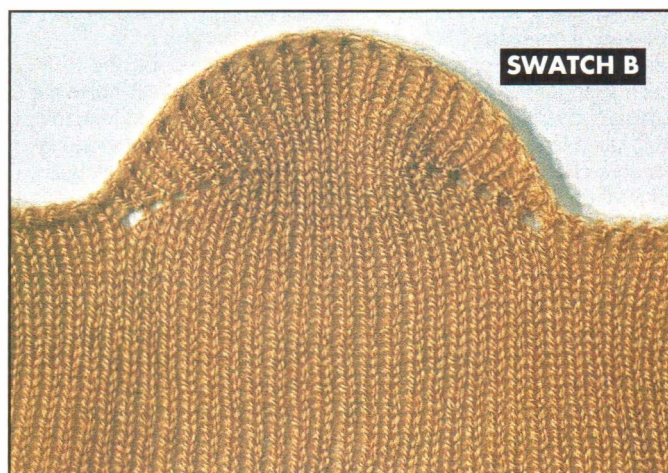
and further into the shoe until it is all bunched up under the foot. However, for situations where this is not a problem e.g. for babies, older folk or bed socks, heelless socks are ideal. I have a friend with a handicapped son and she likes heelless socks for him because, with no heel to get into the wrong place, he can dress himself.

The not so simple to make sock



is one that is shaped to fit the foot, i.e. it has a heel knitted into it and that is the one I am going to explain, but first a few pointers about knitting socks in general. Firstly, choose your yarn wisely. Socks come in for a lot

of rubbing and wear and tear. You need a yarn that is up to it. Unfortunately, that excludes most of the yarns that we would normally use for knitting sweaters. Finer yarns such as Shetlands or acrylics are just too soft. However, if the socks





are to be worn very occasionally, say to match an outfit or they will not be walked in much (babies' or bed socks) sweater yarns can be used. Fine hand knit sock wool is available which has a percentage of nylon spun with the wool and this strengthens the yarn considerably. I am sure you all have an odd pair of socks at home with a bald patch over the heel. This is caused by the softer wool wearing away, leaving a cobweb of the nylon fibres which just goes to prove how much stronger the nylon is. Cotton is a strong fibre and well suited to knitting socks. For comfort, choose fine yarn rather than thick. Strong acrylics such as Bramwell Artistic are also suitable but perhaps not for everyday use. The socks which come off your knitting machine will probably look enormous compared to the bought ones. This is because bought socks are usually made from elasticated

fibres which will stretch to fit the foot. The sort of fabric you will knit has a certain amount of stretch but nothing like the amount bought socks have, so machine knitted socks must be the full size of the foot — which is why they look so big by comparison. As with any knitting exercise, making socks begins with a tension swatch. Even though you are going to knit tubular when making the socks, a stocking stitch tension swatch is sufficient but you must remember to double the number of rows and halve the number of stitches to take into account that you are working stocking stitch over both beds. Making socks for a particular foot is easier because you can take measurements. These must be firm measurements and do not be tempted to add a little extra for luck. If anything, take a little off so that the fabric has to stretch over the foot. If measuring is not possible, use the size diagram that is with

the accompanying pattern to calculate stitches and rows required.

Most socks will start with a ribbed section. This is necessary to grip the leg which both provides a better fit and helps the sock to stay up. Using knit-in elastic will help even more. Ribbing requires both beds so the ribbed section cannot be knitted tubular. If the main part of the sock needs fifty stitches on each bed, the ribbing will have to be made over one hundred front bed needles. Once it has been knitted, all the stitches are transferred to one bed, and the stitches of one half have to be manoeuvred onto the opposite bed. This is probably the trickiest bit of knitting socks. Sock patterns written for our machine tell us to use the Decker combs. There is just one problem with this — I cannot do it. For those who are puzzled by the term, the Decker combs are the things that look like a multi-pronged transfer tool. They hold stitches, which is why you get two lots with the machine, one for back bed stitches and one for front bed stitches. When making socks, you are supposed to pick up half of the welt and fiddle the Decker comb around and rehang the stitches on the opposite bed so that the ribbing forms a tube. I always drop at least one stitch, or somehow get the two halves uneven or something equally disastrous.

The way I form the rib into a tube is to transfer the stitches to the front bed and then knit the rib off on to waste yarn. If the ribbing was made over one

hundred front bed needles, I would bring out fifty of the front bed and fifty of the back bed to receive the ribbing stitches. I then drop the front bed and rehang half the ribbing stitches on the front bed needles. The remaining stitches are hung on to the back bed needles. This is easiest if you hang the right hand edge ones first and then raise the front bed and rehang the rest. The machine must now be set for tubular knitting i.e. handle up, black strippers, appropriate stocking stitch size on each lock and the tubular section from the bottom of the rib to the top of the heel can be knitted. The depth of this depends on the style of sock you are knitting. My pattern gives an average. Turning the heel is not as difficult as it sounds. All you are doing is knitting extra fabric at the back of the sock to provide the extra length so that the sock forms a right angle. For this you will need to hold some stitches whilst knitting others. As the heel is only turned on one half of the sock, setting the back lock to GX will hold the back bed stitches, allowing the heel to be worked on the front bed, where you can see what you are doing. You will need a pusher in the UWP for every needle in work on the front bed. Set the front locks to BX for a Duomatic and LX for an E6000. On the side opposite the lock, take the end pusher down to the NWP. On the E6000, this pusher must go completely out of work i.e. behind the rail. Knit one row and take down the end pusher opposite the lock. Continue in this manner until only about



one third of the front bed stitches are still working. If you could see what you were doing, you would see that you had knitted extra depth as shown on Swatch A, page 41. To illustrate better, my swatch has been split to make it lie flat. When it was on the machine, the flat bits at the top edge would have been on the back bed.

To finish the heel, you have to do the opposite of the previous step. On the side opposite the locks, you bring the end pusher into the UWP and knit one row until all the pushers are working again. Swatch B is the flattened out version of what has been knitted so far — minus the rib. As you can see, there is considerably more length in the centre of the work. When tubular knitting continues, this forms a 'pouch' for the heel to sit in comfortably. Swatch C shows the back view and Swatch D shows the heel as you are more used to seeing it. As Swatch D is all one colour and it is a bit difficult to see what the heel shaping has actually added, I knitted Swatch E for which I changed colour for the heel shaping. Even on my miniature version, you can see that the heel shaping has added quite a considerable wedge of knitting.

All my heel shapings were made just by removing or introducing pushers which makes a little row of holes over the held stitches. If you don't like the look of these holes, they are easily avoided by hanging the yarn on the adjacent needle on every row — Swatch F.

Having completed the heel, set the machine back to tubular knitting as explained earlier and now knit the length needed for the foot, minus whatever length you need for the toe shaping. All the top shaping does is smooth off the points at the top of the sock so that you don't have too much fabric bunched up inside the shoe. If you wanted to be really picky, you could knit a left and a right sock so that the toe shaping follows the line of the foot more closely but no-one really bothers with this any more. It is sufficient to make the shaping the same on either side with a flat bit across the

end. The foot will soon sort itself out inside the sock. If you work on the principle of about one third of the stitches for the flat bit at the end, you will be able to work out how many stitches and rows you will need for the decreasing. There is no right or wrong way for this. My preferred method is to work out how many stitches need to go off at each side and then take off half this number, one stitch at a time every four rows of knitting. The rest are taken off, one stitch at a time, every two rows. This gives a toe that is not too pointed but at the same time not too 'chopped off'.

Only one thing remains to be decided and that is how you are going to close the end of the toe. There are two choices. You can transfer all the stitches to one bed and cast off. This is nice and quick but it does give a little ridge at the end of the sock as you can see on Swatch G. The 'perfect' way to do it is to knit off on to waste yarn and then graft the stitches together — more work but no hard ridge and you cannot see the join — Swatch H. To finish the sock, stitch the edges of the rib together. I told you socks were simple!

Before I finish for this month, I just want to point out a few things that might not be immediately obvious. If you want to add a little pattern, this needs to be done immediately after the ribbing whilst the sock is still opened out flat. On the whole this will have to be single bed work which means floats, so keep the pattern small. If you opt for a single motif on the ankle, you will need to make a left and right sock otherwise the motif will be on the outside of one leg and



SWATCH F



SWATCH G

the inside of the other. The easiest way to get around this is to make the heel on the front bed for one sock and the back bed for the other. For plain socks or those with a border, you might want to make the rib open at the right for one sock and on the left for the other. Do this when you rehang the stitches for the rib. Personally, I never bother with this fine point as if you sew up the rib carefully, the seam is virtually invisible anyway. Now that you know the principles, you can go on to make socks in any shape or

size you like from giant Santa stockings to babies' booties to tiny miniatures for Christmas tree decorations. You can add pattern, stripes or an interesting edging as I have done for the sock pattern following this article.

Until next month,

Liane



SWATCH H



Summer Socks

11

Socks



MACHINES: These instructions are written for Passap/Pfaff Duomatic 80 or Electronic 6000 machines
YARN: Bramwell Artistic
FIBRE CONTENT: 100% Acrylic

COLOUR: We used White (MC) and Electric Blue (C)
STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co. Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES
 To suit shoe size 1-2[3-4:5-6:7-8].
 Heel to toe measurement 14.5[16.5:18.5:20.5]cm.
 Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
 Bramwell Artistic.
 1 x 500g cone in each colour.

SOCKS WEIGH
 54g for size 1-2.
 62g for size 3-4.
 68g for size 5-6.

MAIN TENSIONS
 40 sts = 10.9cm and 40 rows = 3.5cm measured over tubular knitting (SS approx 4½/4½)
 40 sts = 10.9cm and 40 rows = 7cm measured over st st (SS approx 4½)
 30 rows = 6cm measured over 1x1 rib (SS approx 3/3)
 Tensions must be matched exactly before starting garment.

ABBREVIATIONS
 See page 113.

NOTE
 For a full explanation of the principles of knitting socks, please read the Passap/Pfaff article by Irene Krieger on page 41.
 This pattern is written as a basic set of instructions with two variations. The photograph shows each style made in each of the first three sizes so that a size comparison can be seen. However, it must be remembered that the socks will stretch over the foot so extra stitches in each size will also contribute a little extra length in

the toe region when the socks are worn. Equally, the welts seem quite long when knitted but once stretched in wear, they shorten considerably.

The pattern has been written with each part of the sock construction as a separate section so that it is very easy to make any changes.

If the socks are lengthened in the top section, it may be necessary to cast on a few extra stitches to compensate for the thickness of the leg at the calf. These extra stitches can be decreased evenly whilst knitting the top section.

Full instructions for knitting the plain socks are given below. Brief instructions for the two variations follow. Only parts where instructions vary are mentioned. All other instructions are as for the plain socks.

These socks are made using manual setting of the E6000. Therefore it is not necessary to program anything into the console. Follow the instructions given.

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PLAIN SOCKS

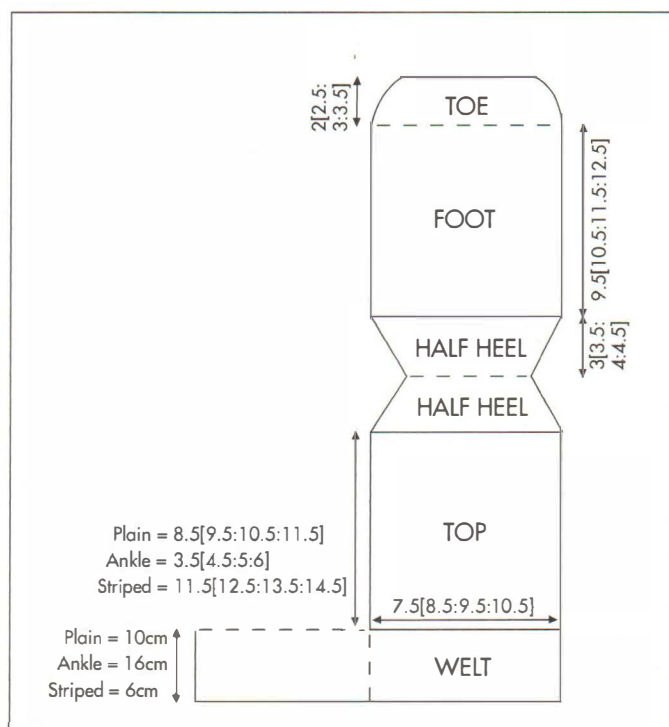
WELT

Handle up. Orange strippers. Push 54[62:70:78] Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib (see Diagram 1).

Set locks on N, SS 3/3. Using

N

MC, K1 row.



Set locks on CX, K2 rows.

CX

Set locks on N, K1 row.

N

Set RC at 000. K50 rows.

Transfer sts to FB. Using WY, K a few rows and release from machine.

TOP SECTION

Handle up. Push 27[31:35:39] Ns on FB and corresponding Ns on BB to WP. Lower FB.

Beg at right edge, hang half of last row of welt on to FB Ns.

Turn work and hang rem half of sts on to BB Ns. Black strippers. Raise FB.

Set locks on CX, SS 4½/4½.

CX

Set RC at 000.

Using MC, K100[110:120:130] rows.

TURN HEEL

Bring a pusher to UWP for every FB st.

Set locks on GX or GX.

BX LX

Return 1 pusher to NWP (out of work on E6000) at opposite side to locks, K1 row, 18[20:24:26] times.

9[11:11:13] pushers rem in UWP at centre.

Bring 1 pusher to UWP at opposite side to locks, K1 row, 18[20:24:26] times.

RC shows 36[40:48:52].

FOOT SECTION

Set RC at 000.

Set locks on CX, K110[120:130:140] rows.

CX

SHAPE TOE

Set RC at 000. Dec 1 st at each end and on both beds, K4 rows, 4[5:6:7] times.

Dec 1 st at each end and on both beds, K2 rows, 4[5:6:7] times.

RC shows 24[30:36:42]. 11 sts rem on each bed.

Transfer sts to FB and cast off. Alternatively, release on WY and graft sts tog for an invisible seam.

TO MAKE UP

Join welt seam. Sew in all ends.

VARIATION ONE ANKLE SOCK WITH CONTRAST EDGING WELT

Using C, work edging as folls:

Arrange required number of Ns and pushers as shown in Diagram 2. The relationship between FB and BB pushers is important so they must be set up exactly as shown in Diagram 2. After arranging pushers, lower pushers should be put out of work on the E6000.

Handle down.

Orange strippers.

Set locks on AX or AX.

AX KX

Using SS 3/3, K8 rows.

Arrange sts/Ns for 1x1 rib (see Diagram 1). Return empty Ns and pushers to NWP.

Set locks on N.

N

Using MC, K80 rows.

Transfer sts to FB. Release on WY.

TOP SECTION

Work as given for plain socks but knitting only until RC shows 40[50:60:70].

TURN HEEL

Using C, work as given for plain socks.

FOOT SECTION

Using MC, work as given for plain socks until RC shows 100[110:120:130].

Work 10 rows in C.

SHAPE TOE

Using C, work as given for plain socks.

TO MAKE UP

Reverse welt seam half way for foldover to right side.

VARIATION TWO

STRIPED SOCKS

WELT

Using C, work as given for plain socks until RC shows 30.

Transfer sts to FB and release on WY.

TOP SECTION

Work as given for plain socks until RC shows 130[150:170:190] using the foll colour sequence throughout:

20 rows MC.

20 rows C.

When changing colour, hold yarn down between the beds so that a long loop is formed.

TURN HEEL

Work as given for plain socks using C.

FOOT SECTION

Work as given for plain socks until RC shows 110[120:130:140] and maintaining stripe sequence throughout.

SHAPE TOE

Using C, work as given for plain socks.

TO MAKE UP

Join welt seam. Sew in ends.

DIAGRAM 1 — 1x1 rib

Handle up

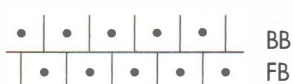
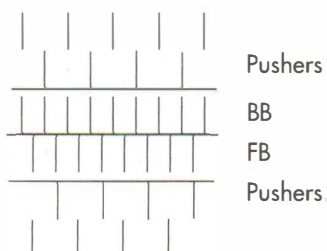


DIAGRAM 2 — Edging

Handle down



Commence pusher arrangement at right and work across beds to left

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Easy ways to Lace Insertion Looks

With the facility to work lace where you can transfer and knit simultaneously, it makes sense to consider the possibilities of this style first. Card 1A forms a useful basis for variation. It is an extremely easy design, with lots of potential for decoration and modification. The basic lace, worked as a single motif vertical panel is shown in Sample 1, page 49. This could be worked either side of a front fastening to look like an insertion, especially if you used a narrow fastening band and pearl buttons.

THE VICTORIAN LOOK

This pattern was worked using



SKETCH 1

Card 1B — however, I didn't re-punch Card 1A — I simply stuck tape over the holes that I did not want to work as transfer lace in the design. Three pieces of narrow tape and you have a new design! The plain lace was worked as an all-over pattern, but the

ribbon finishing was varied to give a more complex fabric. The centre panel shown in Sample 2 was made by folding the outside pairs of transfer holes together (i.e. folding the fabric in a vertical line) and then threading narrow ribbon through them — pulling them together, thus forming a pin tuck. Ribbon was simply threaded in and out of the centre holes for this centre pattern and the two pattern sets outside it — a slightly wider ribbon than before was used to make the holes spread. As you can see, the flatter outer panels had their outside lace holes threaded with ribbon, the next set being left as lace. This decorated fabric would make a delightful yoke for a baby dress as illustrated in Sketch 1. Don't forget if you want to

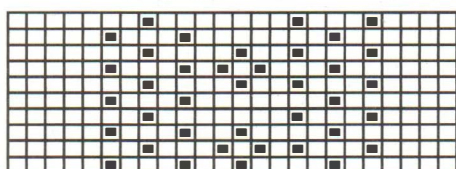
With a little planning and just a simple design, it's easy to achieve the look of insertion lace — without all the joins!

finish a fabric in this way to make a decorated tension swatch (i.e. threaded and tucked) and measure this. The pulling together of hole sets occasionally will have an obvious effect on the width of the fabric which must be allowed for!

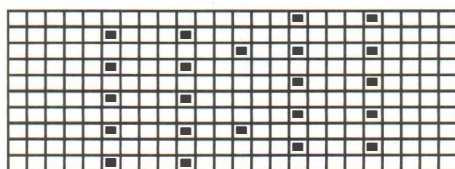
FURTHER ADDITIONS

Sample 3 shows another variation on the theme — this

CARD 1A



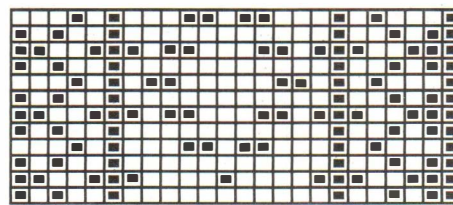
CARD 1B





SKETCH 2

CARD 2



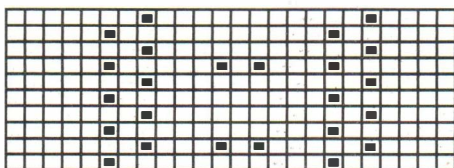
Manual patterning area

SKETCH 3

time using Card 1C — produced by taping over different holes on Card 1A. The finishing of the sample gives a completely different look. The centre holes of the sample have

been threaded with narrow ribbon in a cross, whilst the adjacent vertical lace holes have been left open. A patterned ribbon which has colour links to the background

CARD 1C



fabric has been slip stitched in position two stitches away from the outer set of vertical holes. The next lace panels at each side have been given a different treatment, with the smaller outer ladders being threaded with narrow ribbon and the next set of holes left open. Varying the treatment of the lace panels in this way across the fabric gives the illusion of lots of different stitch patterns and the feel of those delightful hand stitched Victorian yokes, which used lots of different laces and ribbons inset into plain white cotton or linen. It is a lot quicker to produce though and is a pretty finish for summer garments. You can choose to add as much or as little as you want for an all-over design or an occasional decorated panel.

you will be working in Fair Isle, using Card 2. However, part of Card 2 has been punched for transfers and not just for Fair Isle. Look at the punchcard, you can see a set of centre stitches which are marked for manual working. Work the select row and first row of Fair Isle as normal. Then look at your selected needles. It is not difficult to spot the odd one that belongs to the manual patterning section (look at the centre of the bed first and once you have found the centre one, the rest are readily spotted). Use a transfer tool and transfer this stitch to left or right as desired. Make sure that the manual needles (the one with two stitches on and the empty needle) are returned to working position. Knit two rows. This time there are two sets of two stitches selected forward in the manual patterning area. Using a double ended transfer tool, transfer pairs of stitches towards each other. You will end up with three stitches on the centre needle (the one that formed the lace hole last time), one stitch either side of that and then an empty needle either side of them. Knit two rows. Continue patterning as set. For this sample I always transferred selected pairs of stitches towards each other and ensured needles were back in normal working position — so that the lace sections and holes were formed in the background colour. Having strong contrasts in colour meant that the Fair Isle floats showed through and highlighted the lace areas.

SMALL MOTIFS

Returning to Card 1A again, 16 rows of lace transfer pattern were worked, then 12 rows of plain stocking stitch — giving isolated motifs — as shown on Sample 3. The motifs do not need to be worked in exactly the same place each time, use the full potential of the motif placement dial to scatter motifs at apparent random on a garment. If you like the look of this season's crochet insets and appliques, but don't crochet, this is the sort of technique you can use to imitate the effect. On Sample 4 we have highlighted one of the motifs by threading narrow contrasting ribbon right around the outside holes, then slip stitching lace around this decorated motif. This is quick and easy to do and an idea for a simple summer top is illustrated in Sketch 2.

FAIR ISLE AND LACE COMBINATIONS

A slightly unusual, but not difficult manner of working is required to produce Sample 5. You don't need the lace attachments for this pattern, as

CONTRAST LACE IN A FAIR ISLE COMBINATION

Card 2 was also used for this design, using basically the same working method as for the last sample. However, this time needles selected for manual transfer were always transferred away from each other. In order for the lace areas to knit as contrast, the



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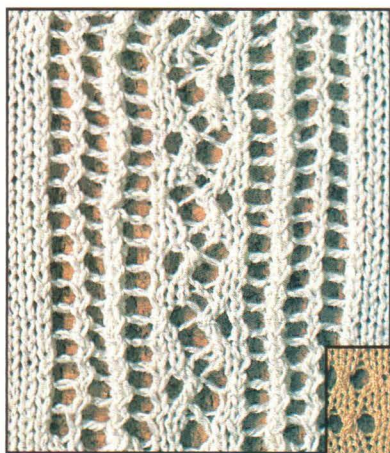
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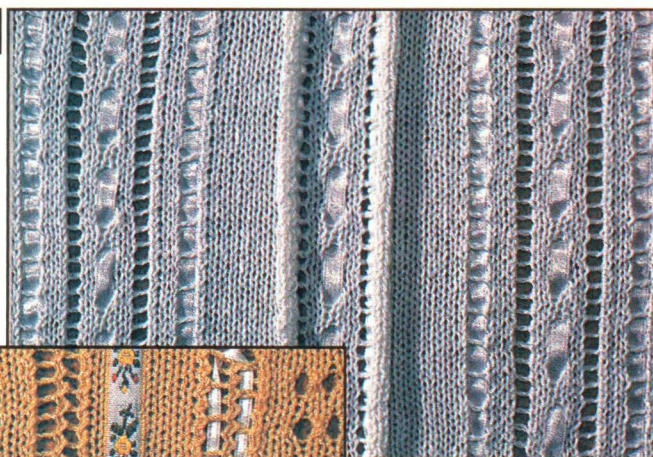


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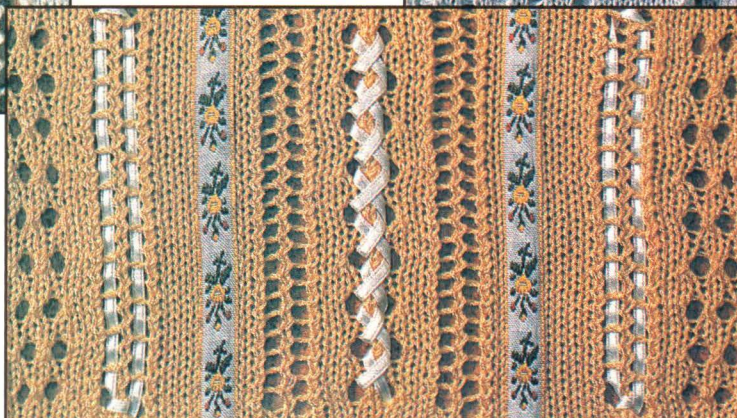


SAMPLE 1

SAMPLE 2



empty needle was pulled fully forward before the next row was knitted. To complete the stitch in contrast, the same needle — easily identified by the fact that it only holds a loop of yarn, not a full stitch — was pulled forward on the next row as well. This method is fine whilst experimenting to see if you like the pattern and colour design. However, if you were using it to work an all-over pattern — as Sketch 3 suggests — you might like to amend the card to cut out the last step. You can do this by punching a hole one row after the double hole selection (and the odd one hole for the start of the diamond), so that the punchcard selects the lace hole



stitch forward on the 'in-between' rows so that it can knit in contrast 'automatically'.

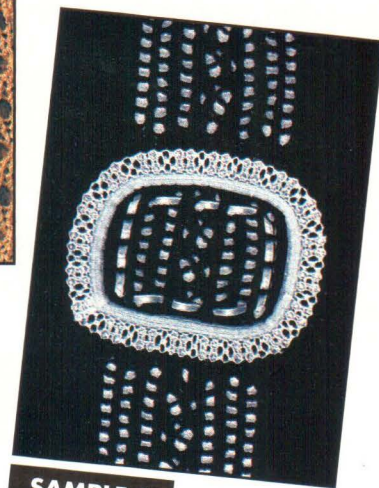
I hope that you can see the potential of 'built-in' lace insertions. They are easy to knit and depending on how you decorate them later, can give birth to a whole new range of

SAMPLE 3

fabrics with that hand finished look you just cannot buy!

Happy knitting,

Carol



SAMPLE 4



SAMPLE 5

SAMPLE 6



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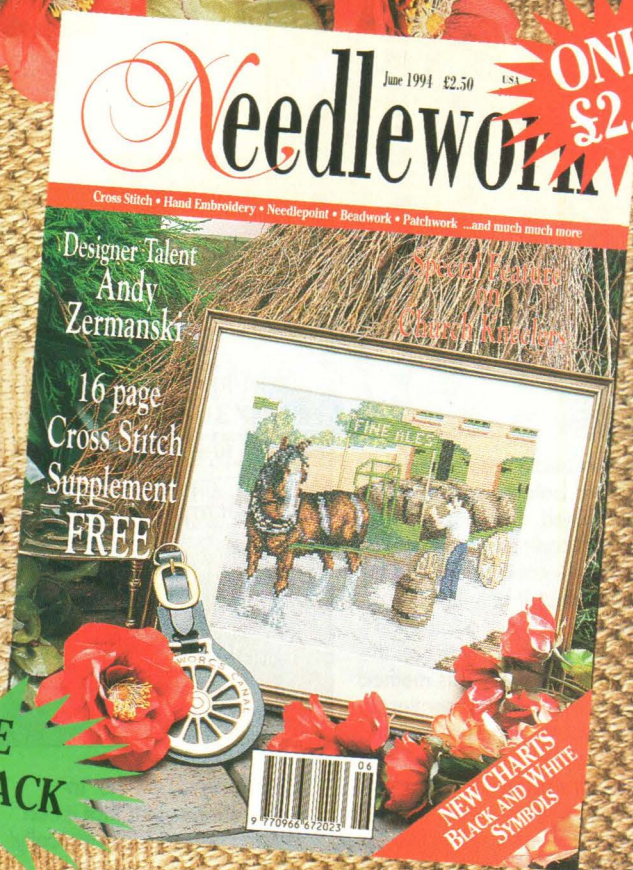
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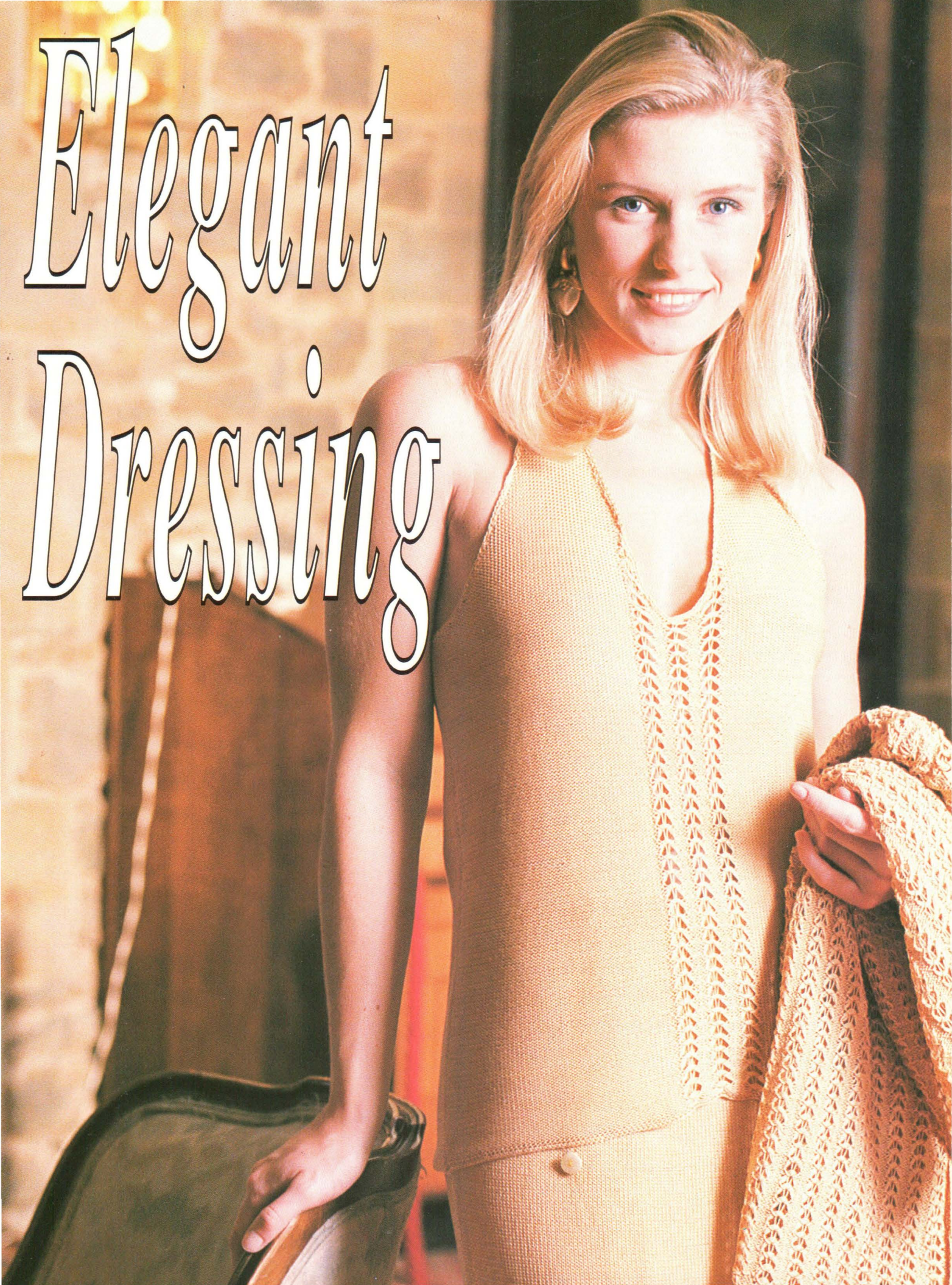


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Elegant Dressing



FREE SUPPLEMENT

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All designs featured in this
supplement are knitted in
Yeoman Cannele 4 ply
(100% Cotton).

If you have difficulty in
obtaining this yarn, please
write to Yeoman Yarns Ltd,
36 Churchill Way,
Fleckney, Leics LE8 0UD



Tuck Lace Jacket

MACHINES: These instructions are written for standard gauge punchcard machines without ribber

YARN: Yeoman Cannele 4 ply

FIBRE CONTENT: 100% Cotton

COLOUR: We used Sand 11 (MY)

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 105[110:115:120:125]cm.

Length 80.5cm.

Sleeve seam 48cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Cannele 4 ply.

2[2:2:2:3] x 250g cones in MY.

10 buttons.

2.5mm crochet hook.

GARMENT WEIGHS

435g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

32 sts and 44 rows to 10cm

measured over tuck lace patt (tension dial approx 6•).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Purl side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

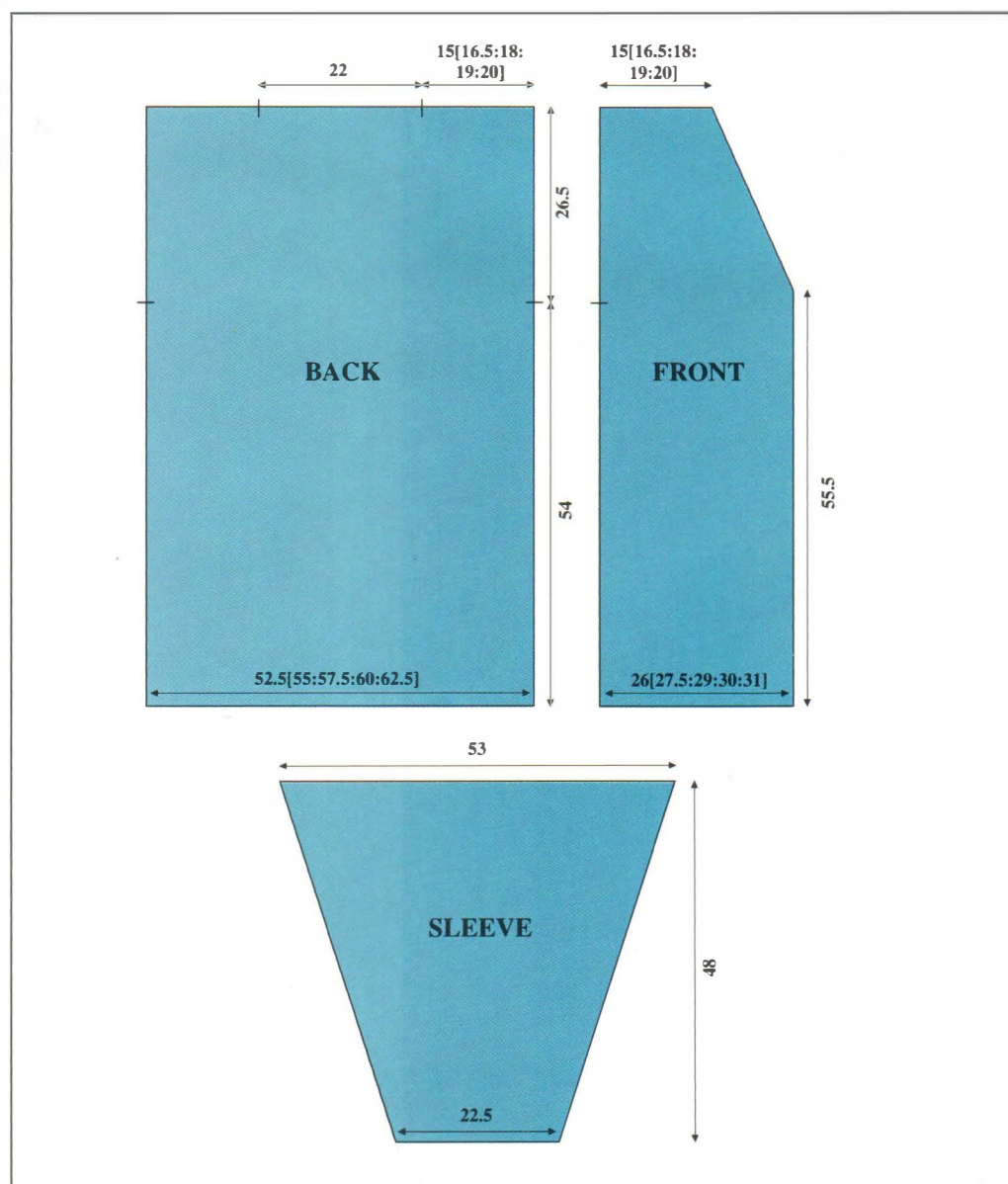
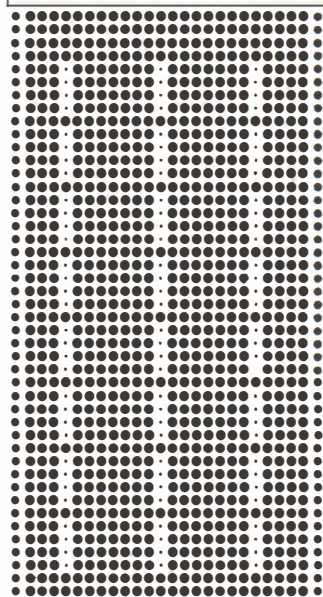
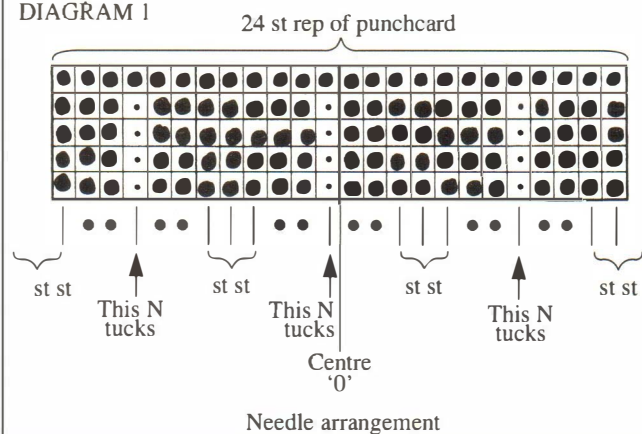


DIAGRAM 1



TUCK LACE PATTERN

Arrange Ns as indicated in Diagram 1 to correspond to the 24 st rep of the punchcard patt. Set carriage to tuck in both directions.

BACK

Push 85[88:91:96:100] Ns at left and 84[87:93:95:100] Ns at right of centre '0' to WP. 169[175:184:191:200] Ns.

* Using WY, cast on and K several rows ending CAR.

Using MY, work an e-wrap cast on along the row.

Hang cast on comb and weight. Using MY and MT-, K2 rows.

Insert punchcard and lock on first row *.

Arrange sts for patt as shown in Diagram 1 ending with 2[5:3:5:4] Ns in WP at left edge and 2[5:3:5:2] Ns in WP at right edge. Make a free move to select ending CAR. Set RC at 000. Release punchcard. Set carriage for tuck st knitting in both directions. Using MT, work in patt. Keep work well weighted throughout. K238 rows.

Place a marker at each end for start of armholes.

K until RC shows 350.

Bring intermediate NWP Ns at either side of the 3 knit sts to WP. Fill these empty Ns with heel of adjacent st.

Set machine for st st. K1 row.

Bring rem intermediate Ns to WP and fill with heel of adjacent st. K3 rows.

Using a separate length of MY, cast off the centre 71[71:70:71:70] sts for neck.

Using WY, K a few rows over rem 49[52:57:60:65] sts at right and release from machine.

Rep over rem 49[52:57:60:65] sts at left.

RIGHT FRONT

Push 79[83:87:91:95] Ns at left and 5 Ns at right of centre '0' to WP.

84[88:92:96:100] Ns.

Work as given for back from * to *.

Arrange sts for patt as shown in Diagram 1 ending with 3 Ns in WP at right edge (centre front) and 4[3:4:3:4] Ns in WP at left edge (side).

Make a free move to select first row ending CAR.

Set RC at 000. Release punchcard. Set carriage for tuck st knitting in both directions. Using MT, work in patt. Keep work well weighted throughout.

K until RC shows 238. CAR.

Place a marker at left edge for start of armhole.

K until RC shows 243. CAL.

SHAPE NECK

Dec 1 st at right edge, K3 rows, until 49[52:57:61:65] sts rem.

K until RC shows 350.

Bring intermediate NWP Ns at either side of the 3 knit sts to WP. Fill these empty Ns with heel of adjacent st.



Set machine for st st. K1 row. Dec 0[0:0:1:0] st at neck edge. 49[52:57:60:65] sts.

Bring rem intermediate Ns to WP and fill with heel of adjacent st. K3 rows. RC shows 254.

With wrong side facing, hang corresponding back shoulder sts on to Ns. Remove WY.

Using MT-, K1 row.

Cast off.

LEFT FRONT

Work as given for right front but over 6 Ns at left and 78[82:86:90:94] Ns at right of

centre '0'. 84[88:92:96:100] Ns. Reverse all shapings. Join rem shoulder seam.

SLEEVES

Push 36 Ns at left and right of centre '0' to WP. 72 Ns.

Work as given for back from * to *.

Arrange sts for patt as shown in Diagram 1. Make a free move to select first row ending CAR.

Set RC at 000. Release punchcard. Set carriage for tuck st knitting in both directions. Using MT, work in

patt. Keep work well weighted throughout.

K3 rows.

Inc 1 st at each end, K4 rows, 51 times.

At the same time, when RC shows 205, set machine for st st. Bring intermediate Ns at either side of the 3 knit sts to WP. Fill these empty Ns with heel of adjacent st. K1 row.

Bring rem intermediate Ns to WP and fill with heel of adjacent st. K3 rows.

174 sts. RC shows 209.

With wrong side facing, hang one armhole edge from marker to marker evenly on to Ns. Match shoulder seam to centre st.

Using MT-•, K1 row. Cast off.

TO MAKE UP

Wash and dry pieces. With wrong side facing, block out to correct measurements and press.

Join side seams leaving an opening of approx 20cm at lower edge.

CROCHET EDGING

Using 2.5mm crochet hook and MY and with right side facing, work in multiples of 8 double crochet as follows:

Work 19 x 8 along the centre front edge to start of neck shaping, 9 x 8 along front neck edge, 7 x 8 across back neck edge, 9 x 8 down front neck edge and 19 x 8 down rem centre front edge.

NEXT ROW: Work a shell over each group of 8 double crochet as

follows:

** 1 double crochet, 1 chain, 1 treble, 1 chain, 1 treble, 1 chain, 1 double treble, 1 chain, 1 treble, 1 chain, 1 treble, 1 chain, 1 double crochet, miss 1 double crochet of previous row **.

Rep from ** to ** around edge and fasten off.

Work a row of double crochet around edges of side openings.

Sew on buttons to correspond with centre of shells.

Give a final press.

2. Wrapover Skirt

MACHINES: These instructions are written for standard gauge machines with ribber

YARN: Yeoman Cannele 4 ply

FIBRE CONTENT: 100% Cotton

COLOUR: We used Sand 11 (MY)

SIZES

To suit hip 86[91:96:101:106]cm.

Finished measurement 86[92:98:104:110]cm.

Length 87.5cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Cannele 4 ply.

3 x 250g cones in MY.

4 buttons.

4 large press studs.

Waist length of 3cm wide elastic.

GARMENT WEIGHS

555g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

32 sts and 40 rows to 10cm measured over st st (tension dial approx 6).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK

With RB in position, set machine for 2x2 rib. Push 138[148:156:166:176] Ns on MB and corresponding Ns on RB to WP.

Arrange Ns for 2x2 rib. CAL. Using MY, cast on and K2 tubular rows.

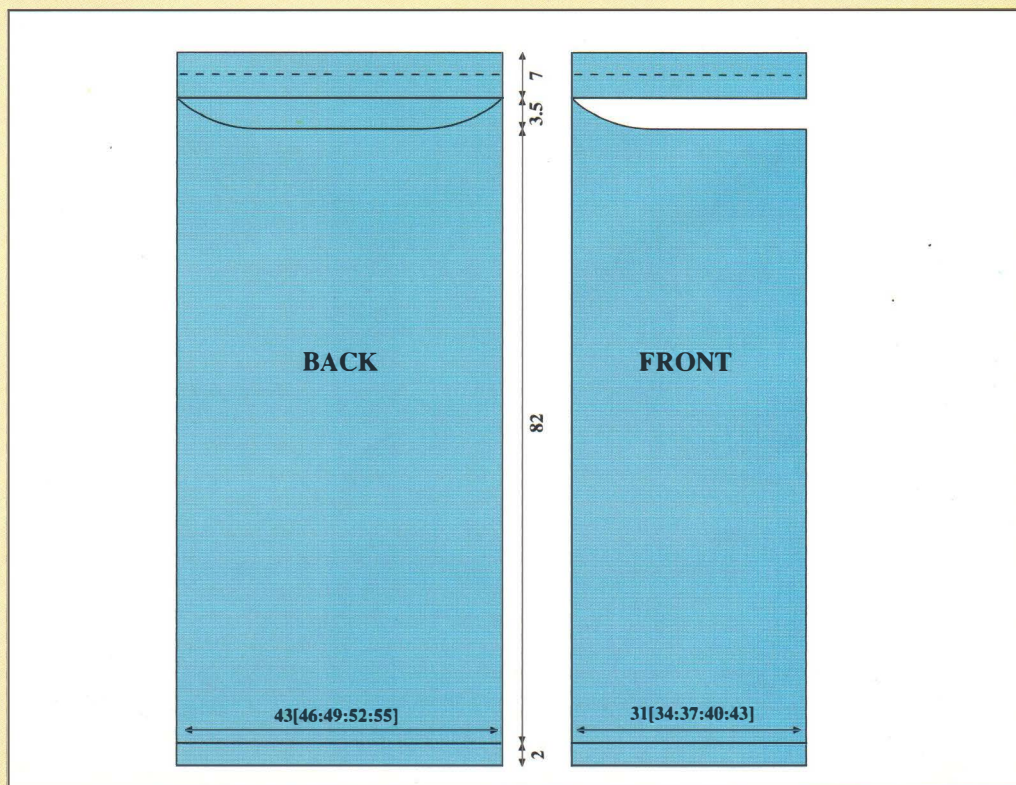
Set RC at 000. Using MT-4/MT-4, K12 rows.

Transfer sts to MB.

Set RC at 000. Using MT, K 328 rows.

SHAPE WAIST

Using WY, K a few rows over the centre 70[80:88:98:108]



sts and release from machine. Using WY, K a few rows over rem 34 sts at left and release from machine.

Cont over rem 34 sts at right. Set RC at 000. Set carriage to hold. CAR.

* Push 5 Ns at left to HP, K1 row.

Push 1 N at left to HP, K1 row.

Push 3 Ns at left to HP, K1 row.

Push 1 N at left to HP, K1 row.

Rep the last 2 rows, 5 times more. RC shows 14. 4 Ns rem in WP*.

Cancel hold. K1 row over all 34 sts.

Using WY, K a few rows and release from machine.

Rehang 34 sts held on WY at left on to previously occupied Ns. CAL.

Set RC at 000. Complete to correspond with first side, reversing shapings. Leave work on machine. Do not release on WY.

WAISTBAND

Rehang sts held on WY at centre and right side on to machine. Remove WY. 138[148:156:166:176] sts.

** Bring RB in WP. Arrange sts for 2x2 rib and return empty MB Ns to NWP. Hang comb and weights.

Set RC at 000. Using MT-4/MT-4, K36 rows.

Transfer sts to MB. Using MT, K2 rows.

Using WY, K a few rows and release from machine **.

RIGHT FRONT

With RB in position, set machine for 2x2 rib.

Push 98[108:118:128:138] Ns on MB and corresponding Ns on RB to WP.

Arrange Ns for 2x2 rib. CAL.

Using MY, cast on and K2 tubular rows.

Set RC at 000. Using MT-4/MT-4, K12 rows.

Transfer sts to MB. CAR.

Set RC at 000. Using MT, K328 rows.

SHAPE WAIST

Using WY, K a few rows over 64[74:84:94:104] sts at left and release from machine. Cont over rem 34 sts at right.

Set RC at 000. Set carriage to hold. Work as given for back from * to *.

WAISTBAND

Rehang sts held on WY on to

previously occupied Ns. Remove WY. Cancel hold. K1 row over all sts. 98[108:118:128:138] sts.

Work as given for back from ** to **.

LEFT FRONT

Work as given for right front, reversing shapings.

Join side seams. Join waistband seams. Fold waistband in half to right side and backstitch in place through open loops of last row worked in MY.

FRONT EDGE BAND (LEFT FRONT)

Mark the centre of each front edge with a WY marker.

With RB in position, set machine for 2x2 rib. Push 132 Ns on MB and corresponding Ns on RB to WP.

Arrange Ns for 2x2 rib.

Using MY, cast on and K2 tubular rows.

Set RC at 000.

Using MT-4/MT-4, K14 rows.

Transfer sts to MB.

With wrong side facing, hang lower half of left front edge evenly on to Ns.

Using MT, K1 row. Cast off loosely.

Rep for lower half of right front edge.

Rep for rem upper half of each front, matching rib sequence and when attaching, join only to outside section of waistband.

TO MAKE UP

Join band seams.

Wash and dry garment.

With wrong side facing, block out to correct measurements and press.

Thread elastic through waistband and secure at each end. Finish ends of waistband.

Attach press studs to hold wrapover in desired position and to support inside front edge.

Attach buttons to right side of right front over press studs.

Give a final press.





3.

Halter Neck Top

MACHINES: *These instructions are written for standard gauge punchcard machines with single motif facility but without ribber*

YARN: Yeoman Cannele 4 ply

FIBRE CONTENT:

100% Cotton

COLOUR:

We used Sand 11 (MY)

ABBREVIATIONS

See page 113.

NOTE

Purl side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card as given for Tuck Lace Jacket, Pattern 1 on page 54, before starting to knit.

SIZES

To suit bust 86[91:96:101:106]cm.

Finished unstretched measurement 80[85:90:95:100]cm.

Side seam 44cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Cannele 4 ply.

1 x 250g cone in MY.

2.5mm crochet hook.

GARMENT WEIGHTS

184g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

32 sts and 40 rows to 10cm measured over st st (tension dial approx 6•).

Tension must be matched exactly before starting garment.

SINGLE MOTIF OF TUCK LACE

Set for patt over the centre 12-0-12 Ns.

Arrange the centre 24 sts for patt as shown in Diagram 1 of Tuck Lace Jacket, on page 54.

Set carriage to tuck in both directions.

BACK

Push 128[136:144:152:160] Ns to WP.

Using WY, cast on and K several rows.

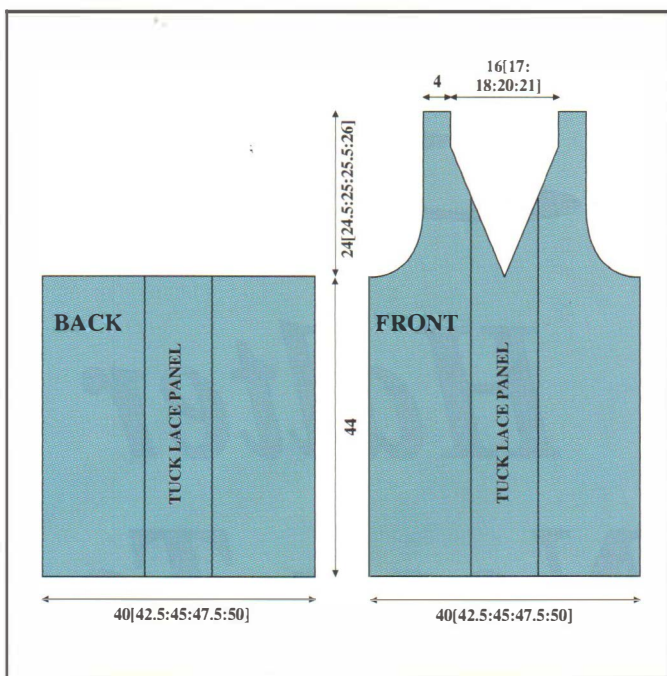
Using MY, e-wrap along the row. CAR. Weight work.

Using MT-•, K2 rows.

Insert punchcard and lock on first row. Set for patt over the centre 12-0-12 Ns. Make a free move to select ending CAL.

Set RC at 000. Release punchcard. Set carriage for single motif tuck st knitting in both directions. Using MT, work in patt.

K until RC shows 175.



Bring intermediate Ns at either side of the 3 knit sts to WP. Fill empty Ns with adjacent st. Set machine for st st. K1 row. Bring rem intermediate Ns to WP. Fill these with heel of adjacent st. K3 rows. Cast off.

FRONT

Work as given for back until RC shows 175. CAR.

SHAPE NECK AND ARMHOLE

Make a note of row on punchcard. Using WY, K a few rows over 64[68:72:76:80] sts at left and release from machine.

Cont over rem 64[68:72:76:80] sts at right for first side. Reset RC at 175. CAR. Starting at correct position in patt, dec 1 st at neck edge on the foll alt and then on every foll 3rd row, 26[27:29:32:34] times in all.

At the same time, shape right (armhole) edge as folls:

Cast off 5[5:5:6:6] sts, K2 rows.

Cast off 4[4:4:5:5] sts, K2 rows.

Cast off 3[3:3:4:4] sts, K2 rows.

Cast off 2[2:2:3:3] sts, K2 rows.

Cast off 1[1:1:2:2] sts, K2 rows.

Dec 1 st, K2 rows.

Dec 1 st, K1 row, 4[4:6:4:4] times.

Dec 1 st, K2 rows, 6[9:9:7:9] times. 26[29:31:32:34] sts dec at armhole edge.

When patt setting is no longer required, cont in st st.

K until RC shows 268[272:274:276:282]. 12 sts rem.

Using WY, K a few rows and release from machine.

Rehang sts held on WY at left on to previously occupied Ns. Reset punchcard on row previously noted. Reset RC at 175. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

TO MAKE UP

Join side seams.

Graft centre back neck seam tog.

Using MY and 2.5mm crochet hook, work 1 row of double crochet around all edges.

Wash and dry garment.

With wrong side facing, block out to correct measurements and press.

4. Long-line Sleeveless Jacket

with large appliqué flowers
and matching shawl

MACHINES: These instructions are written for standard gauge punchcard machines with lace facility but without ribber. We used a Brother punchcard machine

YARN: Yeoman Cannele 4 ply

FIBRE CONTENT: 100%

Cotton

COLOUR: We used Honey 12 (MY)

SIZES

WAISTCOAT

To suit bust 86[91:96:101:106]cm.

Finished measurement 110[115:120:125:130]cm.

Length 86cm.

SHAWL

52cm x 170cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Cannele 4 ply.

Waistcoat

3 x 250g cones in MY.

10 small buttons.

2.5mm crochet hook.

Shawl

2 x 250g cones in MY.

GARMENTS WEIGH

Waistcoat: 533g for size 91cm.

Shawl: 498g.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

27 sts and 44 rows to 10cm measured over lace patt (tension dial approx 6).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

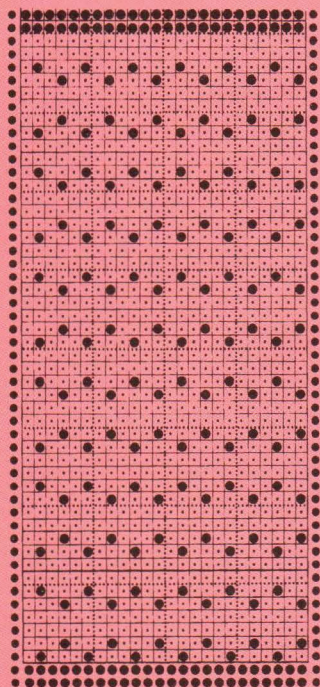
Purl side is used as right side for waistcoat.

Knit side is used as right side for shawl.

Measurements given are those of finished garment and should not be used to measure work on the machine.

Elegant Dressing

ine



PUNCHCARD PATTERN

Punch card before starting to knit.

The lace card given is specifically for Brother machines. If you have a different make or model, the card must be adapted accordingly.

LACE PATTERN

Using lace carriage, work 4 rows.

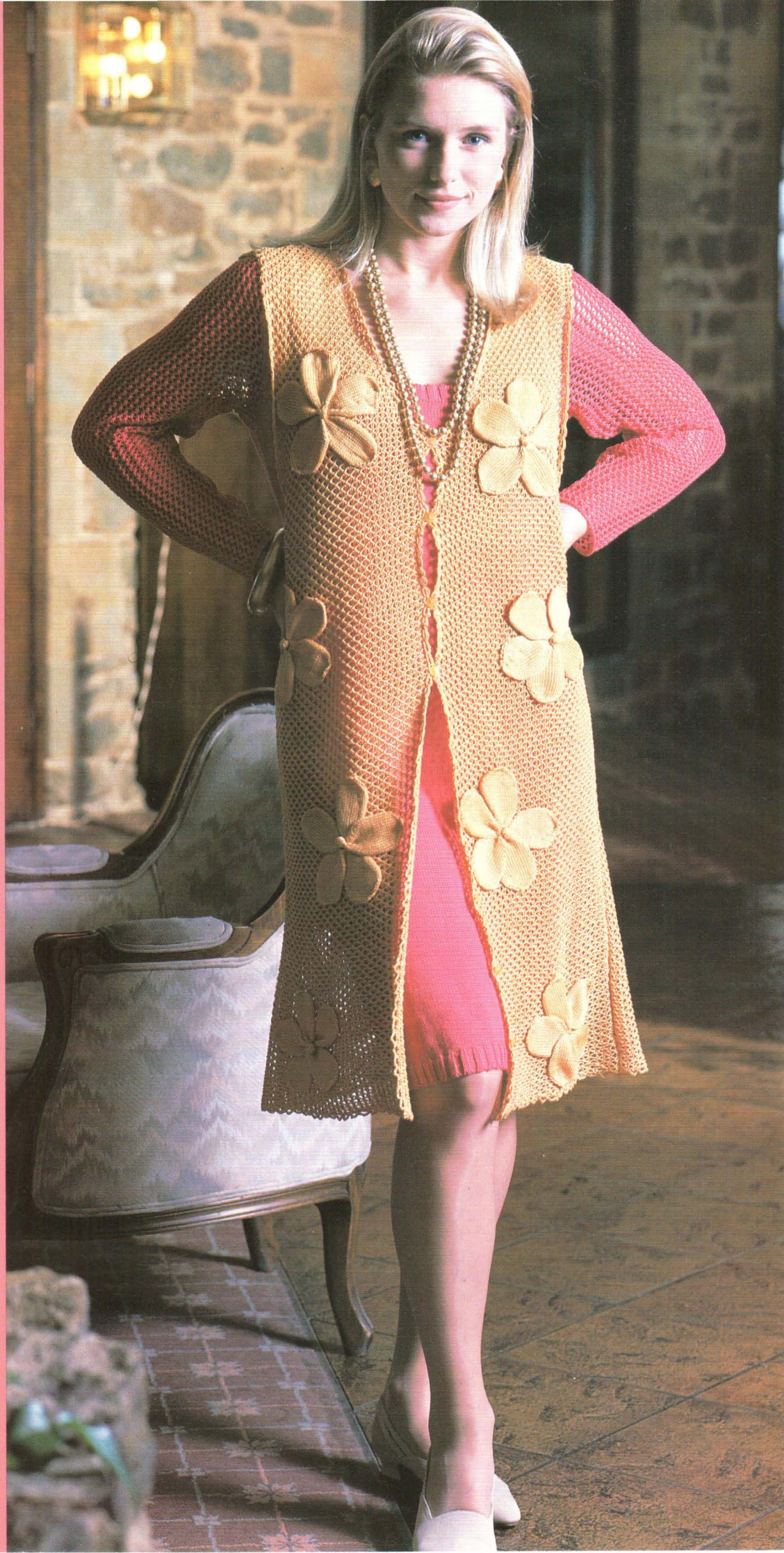
Using main carriage, K2 rows. Rep this sequence throughout.

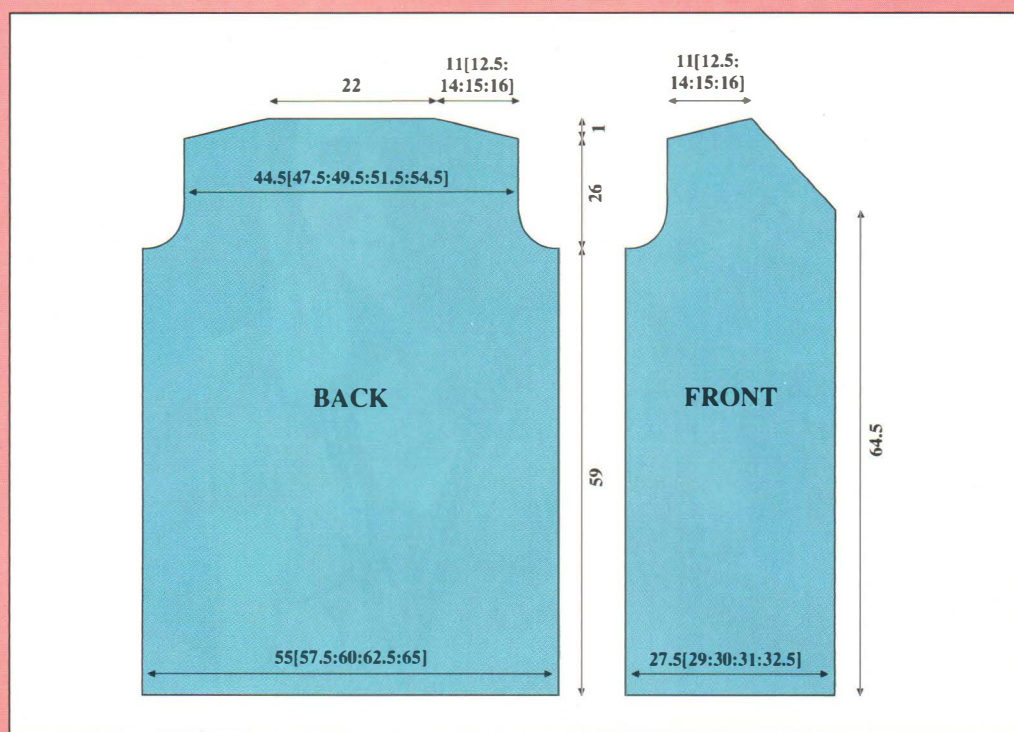
NOTE: Do not work lace patt over the 2 end Ns at side and centre front edges. If selected for transfer, return Ns to normal WP.

BACK

Push 74[78:81:84:88] Ns at left and right of centre '0' to WP. 148[156:162:168:176] Ns.

Using WY, cast on and K several rows ending CAR.





Using MY, e-wrap along the row. Keep work well weighted.
Using MY and MT, K2 rows. Insert punchcard. Set machine for lace knitting.
Set RC at 000. Cont in lace patt.

K until RC shows 260.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end, K1 row, 5 times.

120[128:134:140:148] sts.

K until RC shows 374. CAR.

SHAPE SHOULDER

Set machine for st st. Set carriage to hold.

Push 14[16:18:19:21] Ns to HP at opposite side to carriage and push 1 N to HP at carriage side, K1 row, twice.

Push 15[17:18:20:22] Ns to HP at opposite side to carriage, K1 row, twice.

Cast off rem 60 sts.

Using WY, K a few rows over 30[34:37:40:44] shoulder sts at right and release from machine.

Rep over rem 30[34:37:40:44] sts at left and release from machine.

RIGHT FRONT

Push 2 Ns at right and 72[76:79:82:86] Ns at left of centre '0' to WP.

74[78:81:84:88] Ns.

Using WY, cast on and K

several rows ending CAR.

Using MY, e-wrap along the row. Keep work well weighted.

Using MY and MT, K2 rows. Insert punchcard. Set machine for lace knitting.

Set RC at 000. Cont in lace patt.

K until RC shows 260. CAR.

SHAPE ARMHOLE

K1 row. Cast off 4 sts at left, K2 rows.

Cast off 3 sts at left, K2 rows.

Cast off 2 sts at left, K2 rows.

Dec 1 st at left, K1 row, 5

times. 60[64:67:70:74] sts.

K until RC shows 284.

SHAPE NECK

Dec 1 st at right, K3 rows, 30 times. 30[34:37:40:44] sts.

RC shows 374. CAR.

SHAPE SHOULDER

Set machine for st st. Set carriage to hold. Push 14[16:18:19:21] Ns at left to HP. K1 row.

Push 1 N at left to HP, K1 row. Cancel hold, K1 row.

With wrong side facing, hang corresponding back shoulder sts on to Ns. Remove WY. K1 row. Cast off.

LEFT FRONT

Work as given for right front over N1 at left and 73[77:80:83:87] Ns at right of centre '0'.

74[78:81:84:88] Ns.

Reverse all shapings.

Join shoulder seam.

TO MAKE UP

Join side seams.

Crochet Edging

Using MY and 2.5mm crochet hook work as follows:

* 5 chains, 1 double crochet, spacing 1cm apart *.

Rep from * to * around all edges. Ensure the same number of loops are worked along corresponding edges.

APPLIQUÉ FLOWER

(KNIT 14)

PETAL (KNIT 5 FOR EACH FLOWER).

Push 10 Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MY and MT, K2 rows.

Using fully fashioned method, inc 1 st at each end, K2 rows, 4 times.

18 sts.

K until RC shows 22.

Dec 1 st at each end, K1 row, 7 times. RC shows 29. 4 sts rem.

Break yarn. Thread end through sts. Remove work from machine. Draw up thread and fasten off. Do not cut off end.

Knit 4 more petals.

Press petals.

Place WY edges of petals tog to make a circle. Thread a length of MY through the 50 sts and remove WY. With all the first row sts on MY, draw up and secure.

CENTRE

(KNIT ONE FOR EACH FLOWER).

Push 4 Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MY and MT, K8 rows.

Pick up loops from first row worked in MY and hang on to corresponding Ns.

K1 row.

Break yarn. Thread end through sts. Remove work from machine.

Remove WY. Draw up sts and secure.

Attach flowers as desired to back and front of waistcoat. Sew centre to each flower.

Wash and dry garment. With wrong side facing, press to correct measurements.

Sew on buttons using loops of crochet edgings as buttonholes.

SHAWL

Push 140 Ns to WP.

Using WY, cast on and K several rows ending CAR.

Using MY, e-wrap along the row. Keep work well weighted.

Using MY and MT, K4 rows.

Insert punchcard. Set machine for lace knitting.

Set RC at 000. Cont in lace patt. K750 rows.

Set machine for st st. K2 rows. Cast off.

Press piece on wrong side.

FRINGING

Push N21 at left and N21 at right of centre '0' to WP. Using MY, wrap around these 2 Ns, 14 times. Tie ends tog. Remove carefully from Ns and hold the strands of yarn with knot in your hand.

Using the latch tool and with right side facing, push latch tool through cast on edge and pull through yarns from hand for approx 3cm.

Pass opposite end of fringing through this 3cm loop and tighten.

Work in this way along cast on and off edges.

Finally, trim fringing to desired length.

APPLIQUÉ FLOWER (KNIT NINE)

Follow instructions given for waistcoat.

Attach flowers as desired to shawl.

Wash, dry and press shawl.



5. Straight Dress

with lace sleeves

MACHINES: These instructions are written for standard gauge electronic machines with lace facility and ribber. We used a Brother electronic machine with ribber

MACHINES WITHOUT RIBBER: See page 113

YARN: Cannele 4 ply

FIBRE CONTENT: 100% Cotton

COLOUR: We used Lipstick 37 (MY)

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 88[93:98:103:108]cm.

Length 100cm.

Sleeve seam 42cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Cannele 4 ply.
3 x 250g cones in MY.

GARMENT WEIGHTS

535g for size 91cm.

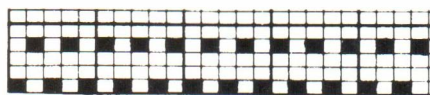
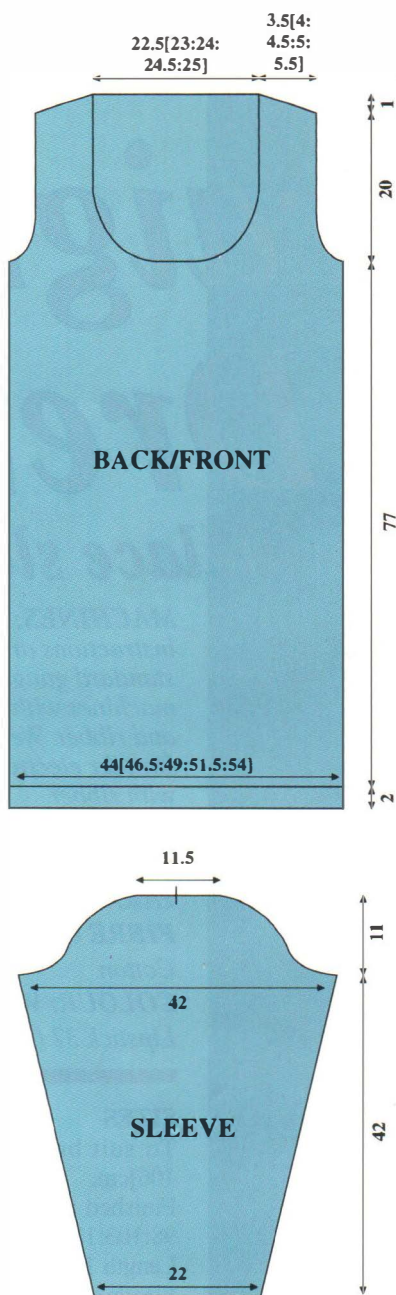
MAIN TENSIONS

Wash, dry and press tension swatches before measuring.

32 sts and 40 rows to 10cm measured over st st (tension dial approx 6 = MT).

21 sts and 46 rows to 10cm measured over lace patt (tension dial approx 6• = MT+•).

Tensions must be matched exactly before starting garment.



24 sts x 6 rows

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

ELECTRONIC PATTERN

Fill in mylar sheet before starting to knit.

The lace patt given is specifically for Brother machines. If you have a different make or model, the patt must be adapted accordingly.

LACE PATTERN

Using lace carriage, work 2 rows.

Using main carriage, K2 rows.

Using lace carriage, work 4 rows.

Using main carriage, K2 rows.

Rep this sequence throughout.

BACK

With RB in position, set machine for 2x2 rib. Push 140[148:156:164:172] Ns on MB and corresponding Ns on RB to WP.

Arrange Ns for 2x2 rib. CAL.

Using MY, cast on and K2 tubular rows.

Set RC at 000. Using MT-4/MT-4, K12 rows.

Transfer sts to MB.

Set RC at 000. Using MT, K308 rows.

SHAPE ARMHOLES

Cast off 5[5:6:6:6] sts at beg of next 2 rows.

Cast off 4[4:5:5:5] sts at beg of next 2 rows.

Cast off 3[3:4:4:4] sts at beg of next 2 rows.

Cast off 2[2:3:3:3] sts at beg of next 2 rows.

Cast off 1[1:2:2:2] sts at beg of next 2 rows.

Dec 1 st at each end, K1 row, 3 times.

Dec 1 st at each end, K2 rows, 4[6:2:4:6] times. 96[100:106:110:114] sts.

K until RC shows 388.

SHAPE SHOULDERS

Set carriage to hold.

Push 5[6:7:7:8] Ns to HP at opposite side to carriage and push 1 N to HP at carriage side, K1 row, twice.

Push 6[6:7:8:8] Ns to HP at opposite side to carriage, K1 row, twice.

Using WY, K a few rows over rem 72[74:76:78:80] neck sts and release from machine.

Return 12[13:15:16:17] Ns at right to UWP.

Using WY, K a few rows and release from machine.

Rep over rem 12[13:15:16:17] shoulder sts at left.

FRONT

Work as given for back until RC shows 308. CAR.

SHAPE NECK AND ARMHOLE

Using WY, K a few rows over the centre 32[34:36:38:40] sts and release from machine.

Using WY, K a few rows over 54[57:60:63:66] sts at left and release from machine.



Cont over rem 54[57:60:63:66] sts at right for first side.
Reset RC at 308. CAR. Using MY and MT, work as folls:
Cast off 5[5:6:6:6] sts at right, K1 row.
Cast off 3 sts at left, K1 row.
Cast off 4[4:5:5:5] sts at right, K1 row.
Cast off 2 sts at left, K1 row.
Cast off 3[3:4:4:4] sts at right, K1 row.
Cast off 2 sts at left, K1 row.
Cast off 2[2:3:3:3] sts at right, K1 row.
Cast off 2 sts at left, K1 row.
Cast off 1[1:2:2:2] sts at right, K1 row.
Cast off 2 sts at left, K1 row.
* Dec 1 st at right, K1 row.
Dec 1 st at each end, K1 row *.
Rep from * to *, once more.
Dec 1 st at right on every foll alt row, 3[5:1:3:5] times and dec 1 st at left on every foll alt row, 4 times.
Dec 1 st at left on every foll 4th row, 3 times.
12[13:15:16:17] sts rem. K until RC shows 388. CAR.

SHAPE SHOULDER
Set carriage to hold. K1 row.
Push 5[6:7:7:8] Ns at right to HP, K1 row.
Push 1 N at right to HP, K1 row.
Cancel hold.
Using WY, K a few rows and release from machine.
Rehang sts held on WY at left on to Ns.
Reset RC at 308. Complete to correspond with first side, reversing shapings.

NECKBAND

BACK

With RB in position, set machine for 2x2 rib. Push 72[74:76:78:80] Ns on MB and corresponding Ns on RB to WP.
Arrange Ns for 2x2 rib.
Using MY, cast on and K2 tubular rows.
Set RC at 000. Using MT-4/MT-4, K12 rows.
Transfer sts to MB. With right side facing, hang back neck sts on to Ns. Remove WY.
Using MT, K2 rows.
Using WY, K a few rows and release from machine.

FRONT

Work as given for back section but using 162[164:166:168:170] Ns on MB and corresponding Ns on RB.
Attach evenly to front neck edge.

Join shoulder seams on machine.

Join neckband seams. Backstitch last row of neckband in place to right side of garment. Remove WY.

SLEEVES

Push 46 Ns to WP. Using WY, cast on and K several rows ending CAR.
Using MY, e-wrap along the row. Keep work well weighted throughout.
Using MY and MT, K4 rows.
Set RC at 000. Inset mylar sheet and program machine for all-over patt. Set for lace knitting. Using MT+•, work in lace patt.
Shape sides by inc 1 st at each end of every foll 9th row, 21 times. 88 sts.
K until RC shows 192.

SHAPE TOP

Cast off 5 sts at beg of next 2 rows.
Cast off 4 sts at beg of next 2 rows.
Cast off 3 sts at beg of next 2 rows.
Cast off 2 sts at beg of next 2 rows.
Dec 1 st at each end, K1 row, 6 times.
Dec 1 st at each end of every foll alt row, 5 times.
Dec 1 st at each end of every foll 3rd row, 5 times.
Dec 1 st at each end of every foll 4th row, twice. 24 sts rem.
K until RC shows 240. Mark the centre st. Cast off.

TO MAKE UP

Sew in sleeves matching centre marker to shoulder seam.
Wash garment and length of yarn for seaming. Allow to dry.
With wrong side facing, block out to correct measurements and press.
Join side and sleeve seams.
Give a final press.

6 Sle

with small

MACHINES: *These instructions are written for standard gauge electronic machines with lace facility but without ribber. We used a Brother Electronic machine*

YARN: *Yeoman Cannele 4 ply*

FIBRE CONTENT: *100% Cotton*

COLOUR: *We used Lipstick 37 (MY)*

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement

110[116:122:126:132]cm.

Length 81.5cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Cannele 4 ply.

2 x 250g cones in MY.

10 buttons.

2.5mm crochet hook.

GARMENT WEIGHS

400g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

21 sts and 46 rows to 10cm measured over lace patt (tension dial approx 6•).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

ELECTRONIC PATTERN

Fill in mylar sheet as given for Lady's Dress, Pattern 5 on

page 62 before starting to knit. The lace patt given is specifically for Brother machines. If you have a different make or model, the patt must be adapted accordingly.

LACE PATTERN

Using lace carriage, work 2 rows.

Using main carriage, K2 rows.

Using lace carriage, work 4 rows.

Using main carriage, K2 rows.

Rep this sequence throughout.

BACK

Push 58[61:64:66:69] Ns at left and right of centre '0' to WP. 116[122:128:132:138] Ns.

Using WY, cast on and K several rows ending CAR.

Using MY, e-wrap along the row. Keep work well weighted throughout.

Using MY and MT-•, K4 rows.

Insert mylar sheet and program for all-over patt. Set machine for lace knitting.

Set RC at 000. Using MT, work in lace patt.

K until RC shows 258.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end, K1 row, twice. 94[100:106:110:116] sts. K until RC shows 376.

Using a separate length of MY, cast off the centre 46 sts for neck.

Using WY, K a few rows over rem 24[27:30:32:35] sts at right and release from machine.

Rep over rem 24[27:30:32:35] sts at left.

RIGHT FRONT

Push 58[61:64:66:69] Ns at right of centre '0' to WP.

Elegant Dressing

Sleeveless Jacket

appliqué flowers

Using WY, cast on and K several rows ending CAR.

Using MY, e-wrap along the row. Keep work well weighted throughout.

Using MY and MT-•, K4 rows.

Insert mylar sheet and program for all-over patt, omitting N1 and N2 (i.e. these 2 Ns at centre front edge should not be selected to transfer sts but should knit normally throughout).

Set machine for lace knitting. Set RC at 000. Using MT, work in lace patt.

K until RC shows 258. CAR.

SHAPE ARMHOLE

Cast off 4 sts at right, K2 rows.

Cast off 3 sts at right, K2 rows.

Cast off 2 sts at right, K2 rows.

Dec 1 st at right, K1 row, twice. 47[50:53:55:58] sts.

K until RC shows 283. CAL.

SHAPE NECK

Dec 1 st at left, K4 rows, 23 times. Prevent 2 Ns at left from selecting in order to maintain st st edge to work.

K until RC shows 376. 24[27:30:32:35] sts.

Using WY, K a few rows and release from machine.

LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

APPLIQUÉ FLOWER (KNIT 18)

PETAL (KNIT FIVE FOR EACH FLOWER)

Push 6 Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MY and MT-•, K2 rows.

Using fully fashioned method, inc 1 st at each end, K2 rows, 3 times. 12 sts.

K until RC shows 13.

Dec 1 st at each end, K1 row, 5 times. RC shows 18.

2 sts rem. Break yarn. Thread end through sts and remove from machine. Draw up sts and secure.

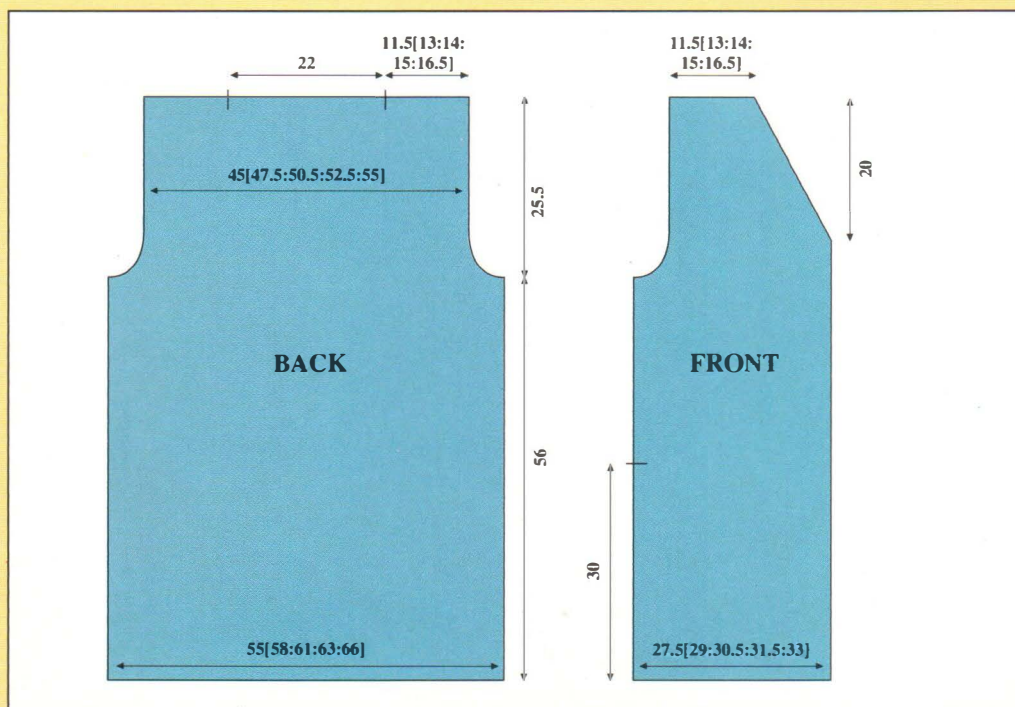
Knit 4 more petals.

Press petals.

Place WY edges of petals tog to make a circle. Thread a length of MY through the 30 sts and remove WY. With all the first row of sts on MY, draw up and secure.



Back view.
For main illustration see page 66



TO MAKE UP

Join shoulder seams on machine.

Join side seams leaving approx 30cm opening at lower edges.

Crochet around all edges using MY and 2.5mm crochet hook. Commence at top of side opening and with right side facing. Join yarn. * Work 5 chain, 1 double crochet spacing 1cm apart *. Rep from * to * around all edges ensuring the same number of loops are worked on corresponding sections.

Attach flowers as desired.

Wash and dry garment.

With wrong side facing, block out to correct measurements and press.

Sew on buttons using loops of crochet edging as buttonholes.



FREE SUPPLEMENT



SAMPLE 1

English rib is a very popular stitch but there are a few points which should be taken into consideration before starting to knit your garment. English rib involves tucking on either the main bed or the ribber bed on alternate rows. The look of the stitch is not really any different whichever bed you decide to tuck on. However, normally this stitch is knitted in a 1x1 needle arrangement, the outside needles being on the main bed. If you set the main bed to tuck and the ribber plain, on alternate rows the outside needles on the main bed will tuck, collecting a loop which will often drop giving a very untidy edge. When set in this way, the right side of the garment is towards you, so if you shape the neckline using holding position, the carriage will rub against the garment leaving a brush mark. If you reverse the settings, tucking on the ribber instead of on the main bed, these problems will be eliminated. The outside needles on the main bed will always knit plain giving a neater edge and the right side of the garment faces away from you so any brush mark will be on the reverse. It is a great help if, when knitting a garment, you use the wire hangers provided with your ribber, hang the small ribber weights from them and move them up every 10 rows. This might seem to involve extra work but it is well worth it if you avoid constantly dropping stitches at the edges

of your work.

Sample 1 shows English rib. This has been knitted by leaving the main bed set to plain knitting and the ribber bed set to tuck in one direction (tucking lever and right PR button up).

Using a 4 ply yarn, the tension should be between 4 and 5 on both beds with the slide lever on 1.

It is very easy to vary this stitch by using a very simple racking sequence. Set up for English rib as in the previous sample, but if you are going to rack, the ribber must be set to half pitch even though you are using a 1x1 needle arrangement. With your racking indicator set to 5 (central position) knit 2 rows.

Rack to 4 on the indicator and knit 2 rows.

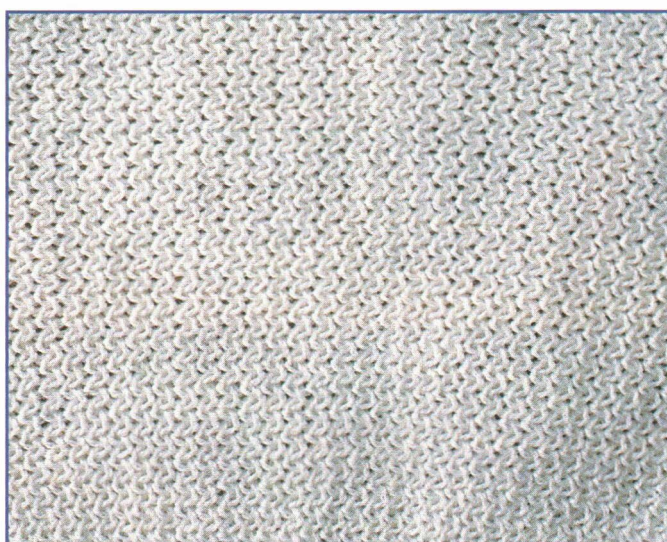
If you repeat this simple sequence, you will achieve an attractive pattern which could be mixed with plain English rib to produce a very effective garment (see Sample 2).

Ready to explore further? How about knitting a sample with English rib and racked English rib in the same row? It is not impossible as you might at first think but really very simple.

Arrange your needles as Diagram A remembering that you need your ribber set to half pitch and your racking indicator to 5 before you start. Note on the ribber bed when you reach the centre, there are two needles out of work instead of one. This is very important or you will not get the result you desire. As you

YOU

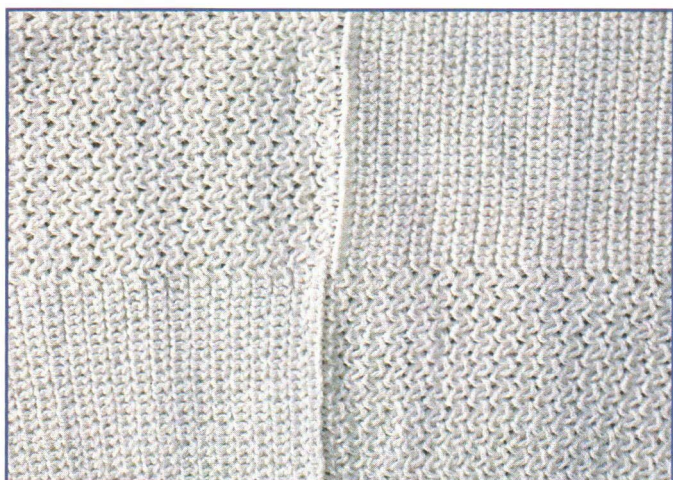
AND YOUR BROTHER



SAMPLE 2

*This month's article is
concerned totally with
English rib or half
Fisherman's rib as it is
sometimes called*

Janet
COOKE



SAMPLE 3

follow the racking sequence, you will notice that on one half of the bed the ribber needles are to the left of the main bed needles whilst on the other half they are to the right. It is for this reason that you will get the two different stitches in the same row.

With the racking indicator on 5, knit 2 rows.

Rack to 6 and knit 2 rows. Repeat this sequence for the depth required.

An interesting effect can be achieved by altering the

DIAGRAM A

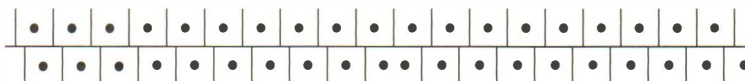
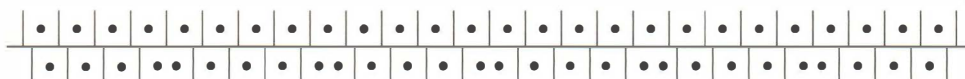


DIAGRAM B



racking sequence halfway through.

If, after you have knitted 2 rows with the racking indicator on 6, you then change the sequence

YOU AND YOUR BROTHER

to Rack to 7, knit 2 rows.

Rack to 6, knit 2 rows and repeat this sequence, you will find you have a fabric as in Sample 3.

This leads us on to a very popular stitch and one which a lot of you will recognise, checkerboard (see Sample 4).

Arrange your needles as Diagram B, as before remembering to set your ribber to half pitch with the racking indicator to 5 before you start. With the racking indicator on 5, knit 2 rows.

Rack to 6, knit 2 rows.

Repeat the above sequence for 16 rows, then:

Rack to 7, knit 2 rows.

Rack to 6, knit 2 rows.

Repeat these 2 movements for 16 rows.

Repeat from the beginning for the length required.

I think you will agree that this is a very attractive stitch, again when combined with plain English rib in a garment.

English rib is one of the simplest double bed stitches to knit as it does not involve the use of any punchcard or electronic facility.

Your ribber is capable of so much more than welts and neckbands, explore the wealth of stitches this very useful attachment can give you.

Next month, I hope to take you further into the different techniques you can achieve.

Until then,
Happy knitting,

Janet -

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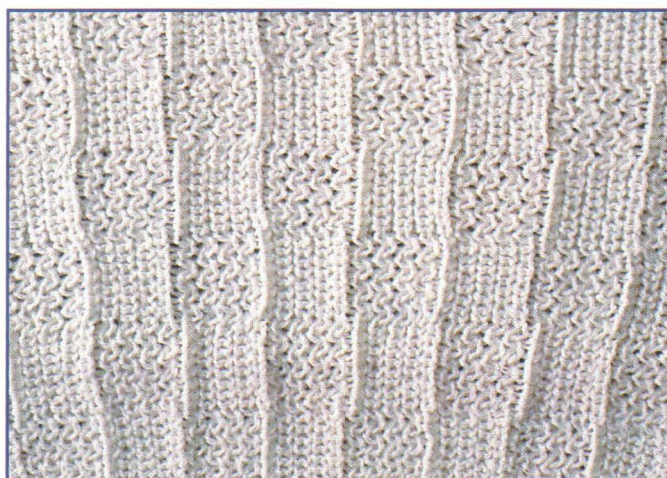
High Cross House, High Cross, Aldenham, Watford,
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Tel: 0923 859242 (24 hour answer service)

ACCESS

VISA

SAMPLE 4



TUITION WANTED

I own a Singer 9000 with computer and motor. I am disabled and am looking for a tutor to come to my home, London SE6. Please can anyone help?

Mrs Gale
Catford
London

WANTED, TOYS

Does anyone have spare copies of the *MKN Toy Collections*. I hope you have better luck than I have so far!

Mrs Chapman
Hatfield
Cheshire

OUT OF PRINT

I have been trying (without success!) to get a copy of Kathleen Kinder's out-of-print book on E6000 Card Reader Techniques. Could anyone help please? Here's hoping.

Thanks.
Tim Peat
Ross-shire
Scotland

INSTRUCTIONS PLEASE

Please can you help? As so many other readers, I too have acquired a second-hand machine, a Corona CN110 chunky. Alas, with no instruction book and I cannot fathom out how to thread it up.

If any of your readers has a copy they could lend to me I would pay any expenses incurred and return it to them the next day.

I use my Brother 900 mostly but the chunky would be handy to knit my grandchildren's school sweaters.

I look forward to your magazine popping through the letter box each month: the subscription, a Christmas gift from my son for the last two years. Thank you in anticipation.

M Monaghan
Poynton
Cheshire

I have owned a very old Passap 201 for many years and never used it.

Please can you

Searching for a particular punchcard, a club in your locality, or operating instructions for an out-of-date machine?

**Let this page help you track them down.
Please send your replies, care of the MKN
address and we will forward.**

Now I am a member of Fordingbridge Knitting Club, it's great to be able to knit simple jumpers etc. Can any MKN readers help me with instructions for this machine. I would love to do Fair Isle or some

of the super patterns in MKN. I would cover any cost incurred if there is any reader who can help.

Yours sincerely,
Mrs Rosemary Winter
Fordingbridge
Hants



EDITOR'S NOTE

In the April Issue, we featured a request from Mr T Raymond of Scale Hall, Lancaster requesting details of a book on cables.

Carol Chambers, Editor of our sister magazine, *Machine Knit Today*, has pointed out that a free supplement was included with the September 1993 issue entitled Cable Works and this included topics such as:

- Basic cable techniques
- Reading cable designs
- Involving a double bed
- Cable on a garter carriage
- And many more interesting stitches and techniques

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GETTING TO SHINE
FOR MACHINE WIFE

1994 MARCH

MACHINE & GETTING NEWS PUBLIC

The image shows the front cover of the magazine "Machine Knitting News". The cover features a black and white photograph of a woman with blonde hair, smiling, wearing a dark turtleneck sweater. In the foreground, there is a large, white knitted owl with its wings spread. The text on the cover includes "MACHINE KNITTING NEWS" in large, bold, stylized letters at the top. Below it, "INTARSIA" is written in large, bold letters. Further down, "THE British" is written in a smaller font, followed by "WILDFEE" in large, bold letters. Below "WILDFEE", the word "COLLECTION" is written in a smaller font. In the bottom left corner, there is a barcode and the text "Issue 3 (Fall)".

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Lady's Suit

ILLUSTRATED ON PAGE 73



MACHINES: These instructions are written for Passap/Pfaff Electronic 6000 machines

YARN: Christiana Braemar

FIBRE CONTENT: 80%

Acrylic, 20% Wool

COLOUR: We used Navy (Col 1), Dune (Col 2) and Bullrush (Col 3)

STOCKISTS: To obtain this yarn, please write to Christiana Yarns, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 OLS

SIZES

JACKET

To suit bust 86[91:96:101:106]cm.

Finished measurement 100[103:108:111:114]cm.

Length 63.5[64.5:65.5:66.5:67.5]cm.

Sleeve seam 47[47:46:46:46]cm.

SKIRT

To suit hip 91[96:101:106:111]cm.

Finished measurement 98[103:110:114:119]cm.

Length 61.5cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Christiana Braemar.

2 x 500g cones in Col 1.

1 x 500g cone in Col 2 and Col 3.

7 buttons.

Shoulder pads.

Waist length of elastic.

GARMENTS WEIGH

Jacket: 466g for size 91cm.

Skirt: 241g for size 96cm.

MAIN TENSIONS

40 sts = 14.2cm and 40 rows = 2.9cm measured over st patt A. (SS approx 4½/4½).

40 sts = 15.6cm and 40 rows =

6cm measured over long stitch (SS approx 4½/4½).

Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

All st counts refer to FB only. Inc, dec, cast on or off corresponding BB sts as required.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN CARDS

Fill in cards 1 and 2.

PROGRAM FOR JACKET

CAST ON 2 — ENT

ALL ST PATTS — NO

ST PATT A — DOT — ENT

Read card 1.

ALTER — ENT

DIR — NO

ADD — ENT

ADD WHAT — DOT — ENT

Read card 2.

ALTER — NO

TECH — 195

3 COL — ENT

ALL ST PATTS — ENT

COLOUR SEQUENCE FOR ST PATT A

Using 2 strands of Col 1, K2 rows.

Using 1 strand of Col 2, K2 rows.

Using 1 strand of Col 3, K2 rows.

Rep these 6 rows throughout.

LONG STITCH PATTERN FOR SKIRT

Arrange Ns for K/K setting (FNR).

Set locks on N.
CX

No other program is required.

JACKET

BACK

Handle down. Orange strippers. Push 70[72:76:78:80] Ns at left and right of centre 'O' on FB to WP. 140[144:152:156:160] Ns.

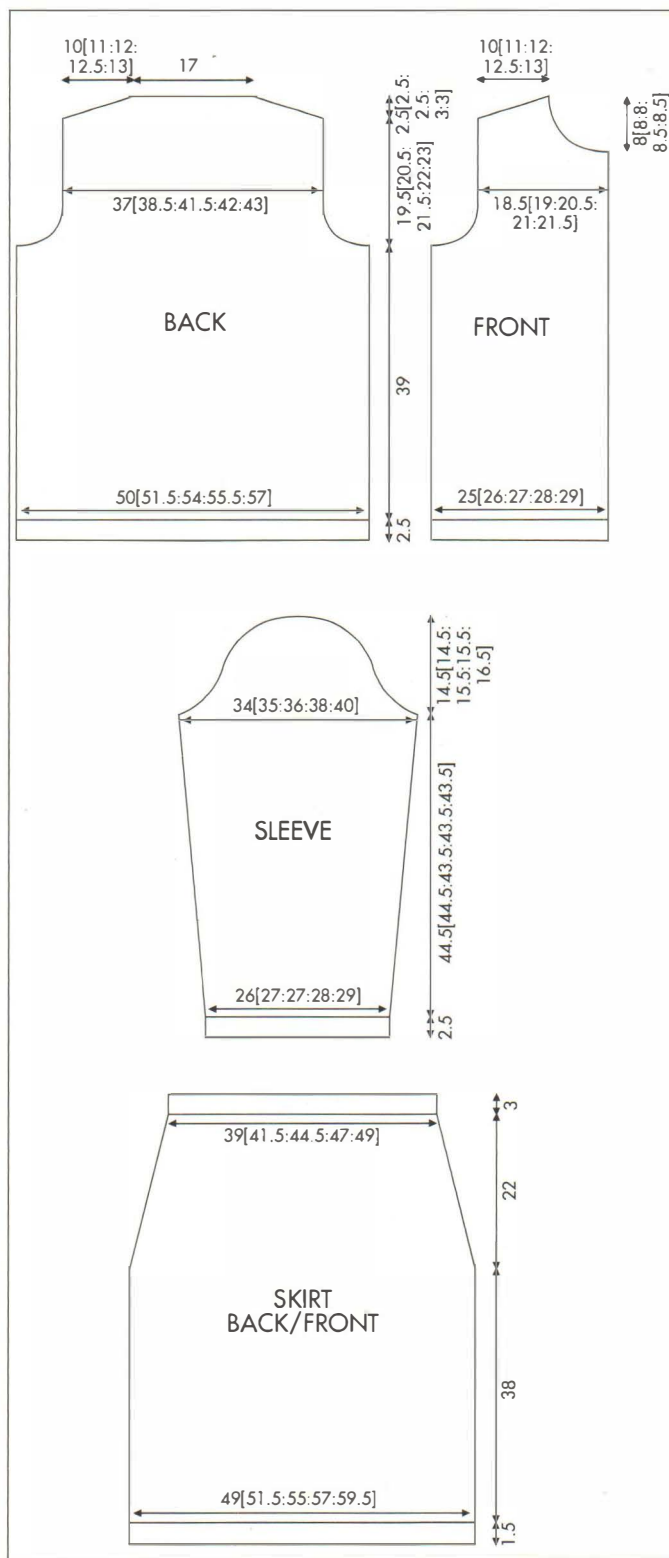
** Push corresponding Ns on BB to WP.

* Set locks on N, SS 2½/2½.
N

Using 2 strands of Col 1, K1 row.

Set RC at 000. Set locks on CX, CX

SS 3/3, K2 rows.



Black strippers. SS 4/4, K2 rows.

SS 4½/4½, K until RC shows 22. Using 2 strands of Col 2, K6 rows.

Using 2 strands of Col 3, K6 rows.

Using 2 strands of Col 1, K4 rows. RC shows 38 **.

Remove 1 strand of Col 2 and Col 3.

Engage st patt A and cont in patt *.

K until RC shows 582.

SHAPE ARMHOLES

Cast off 5[2:2:2:2] sts at beg of next 2[8:6:8:10] rows.

Dec 1 st at each end, K2 rows, 8[7:8:7:6] times.

Dec 1 st at each end, K4 rows, 5[3:4:4:4] times. 104[108:116:118:120] sts.

K until RC shows 850[864:878:886:900].

SHAPE SHOULDERS

Cast off 2 sts at beg of next 22[26:34:28:30] rows.

Dec 1 st at beg of next 12[8:0:14:12] rows.

Cast off rem 48 sts.

LEFT FRONT

Handle down. Orange strippers. Push 70[72:76:78:80] Ns at right of centre 'O' on FB and corresponding Ns on BB to WP. Work as given for back from * to *.

K until RC shows 582. Locks at right.

SHAPE ARMHOLE

Cast off 5[2:2:2:2] sts at right, K2 rows, 1[4:3:4:5] times.

Dec 1 st at right, K2 rows, 8[7:8:7:6] times.

Dec 1 st at right, K2 rows, 5[3:4:4:4] times. 52[54:58:59:60] sts.

K until RC shows 775[789:803:811:825]. Locks at left.

SHAPE NECK

Cast off 2 sts at left edge, K2 rows, 4 times.

Dec 1 st at left edge, K2 rows, 7 times.

Dec 1 st at left edge, K4 rows, 9 times. 28[30:34:35:36] sts.

K until RC shows 850[864:878:886:900]. Locks at right.

SHAPE SHOULDER

Cast off 2 sts at right, K2 rows, 11[13:16:14:15] times.

Dec 1 st at right, K2 rows, 4[2:0:5:4] times. Cast off rem 2 sts.

RIGHT FRONT

Work as given for left front, reversing needle settings and shapings.

SLEEVES

Handle down. Orange strippers. Push 70[74:74:76:78] Ns on FB and corresponding Ns on BB to WP.

Work as given for back from * to *.

Shape sides by inc 1 st at each end, K 42[46:42:38:34] rows, 14[13:14:16:17] times.

98[100:102:108:112] sts.

K until RC shows 644[644:630:630:630].

SHAPE TOP

Set RC at 000.

SIZE 86cm only

Dec 1 st at each end, K2 rows, 6 times.

Dec 1 st at each end, K8 rows, 6 times.

Dec 1 st at each end, K10 rows, 8 times.

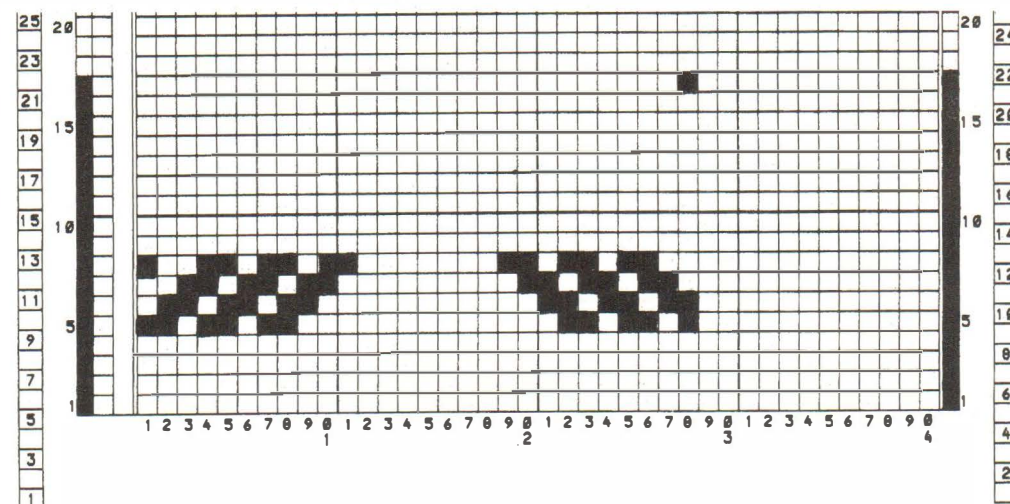
Dec 1 st at each end, K4 rows, 7 times.

Dec 1 st at each end, K2 rows, 13 times.

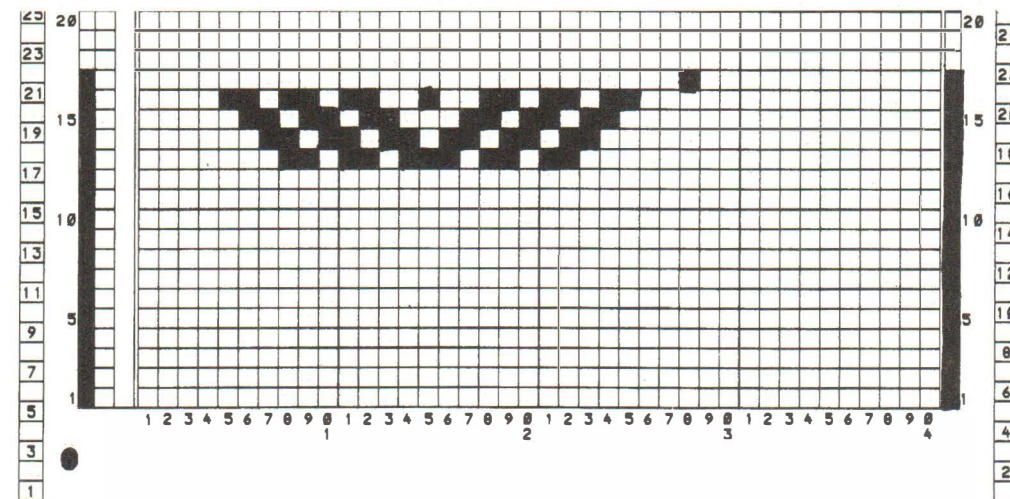
18 sts rem. RC shows 194.

Cast off.

CARD 1



CARD 2



SIZE 91cm only

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end, K2 rows, 9 times.

Dec 1 st at each end, K8 rows, 5 times.

Dec 1 st at each end, K10 rows, 7 times.

Dec 1 st at each end, K2 rows, 4 times.

Dec 1 st at each end, K4 rows, 7 times.

Dec 1 st at each end, K6 rows, 4 times.

Dec 1 st at each end, K2 rows, twice.

20 sts rem. RC shows 194. Cast off.

SIZE 96cm only

Dec 1 st at each end, K2 rows.

Dec 1 st at each end, K4 rows, twice.

Dec 1 st at each end, K2 rows, 6 times.

Dec 1 st at each end, K8 rows, 4 times.

Dec 1 st at each end, K10 rows, 9 times.

Dec 1 st at each end, K4 rows, 13 times.

Dec 1 st at each end, K2 rows, 6 times.

20 sts rem. RC shows 208. Cast off.

SIZE 101cm only

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end, K2 rows, 10 times.

Dec 1 st at each end, K8 rows, twice.

Dec 1 st at each end, K6 rows, 11 times.

Dec 1 st at each end, K8 rows, 14 times.

Dec 1 st at each end, K4 rows.

Dec 1 st at each end, K2 rows, 4 times.

20 sts rem. RC shows 228. Cast off.

SIZE 106cm only

Dec 1 st at each end, K2 rows, 9 times.

Dec 1 st at each end, K8 rows, 9 times.

Dec 1 st at each end, K4 rows.

Dec 1 st at each end, K2 rows.

Dec 1 st at each end, K6 rows, 14 times.

Dec 1 st at each end, K2 rows, 4 times.

Dec 1 st at each end, K10 rows, 4 times.

Dec 1 st at each end, K2 rows, 3 times.

22 sts rem. RC shows 234. Cast off.

NECKBAND

Handle down. Orange strippers. Push 116[116:116:124:124] Ns on FB and corresponding Ns on BB to WP.

Set locks on N, SS 2½/2½.

N

Using 2 strands of Col 1, K1 row.

Set RC at 000. Set locks on CX, CX

SS 3/3, K2 rows.

Black strippers. SS 3½/3½, K6 rows.

SS 4/4, K6 rows. SS 4½/4½, K until RC shows 22.

Using 2 strands of Col 2, K6 rows.

Using 2 strands of Col 3, K6 rows.

Using 2 strands of Col 1, K4 rows. RC shows 38.

Using WY, K4 rows.

Set locks on N, SS 3/3.

N

Orange strippers. K6 rows and release from machine.

BUTTON BAND

Handle down. Orange strippers.

Push 165[168:171:174:177]
Ns on FB to WP.
Work as given for back from **
to **.
Using WY, K4 rows. Orange
strippers. Set locks on $\frac{N}{N}$, SS 3/3,
K6 rows and release from
machine.

BUTTONHOLE BAND

Work as given for button band,
making 7 evenly spaced
buttonholes when RC shows 19.

TO MAKE UP

Join shoulder seams.
Steam neckband into a circle.
Steam bands to correct length.
Enclosing neck edge, backstitch
neckband to right side of
garment and catch in place
stitch by stitch on wrong side.
Attach bands using the same
method. Finish buttonholes.
Sew in sleeves.
Join side and sleeve seams.
Sew on buttons. Insert shoulder
pads.

SKIRT

BACK AND FRONT ALIKE

Handle down. Orange strippers.
Push 126[132:140:146:152]
Ns on FB and corresponding Ns
on BB to WP.
Set locks on $\frac{N}{N}$, SS 2½/2½.

Using 2 strands of Col 1, K1
row.

Set RC at 000. Set locks on $\frac{CX}{CX}$.

SS 3/3. Black strippers. K2
rows. SS 4/4, K2 rows.

SS 5/5, K until RC shows 24.

Set RC at 000. Set locks on $\frac{N}{CX}$.

SS 4½/4½. Orange strippers.
Placing a marker at each end of
every foll 50th row, K until RC
shows 254.

Set RC at 000. Dec 1 st at each
end (fully fashioned method),
K12 rows, 12 times.

Dec 1 st at each end, K until RC
shows 148. 100[106:114:120:
126] sts.

WAISTBAND

Set locks on $\frac{GX}{N}$, SS 5/5.

Black strippers. K20 rows.
Pull end of yarn down between
beds. Set locks on $\frac{N}{GX}$, K20 rows.

Transfer sts to FB. Cast off
loosely.

TO MAKE UP

With wrong side facing, block
pieces out to correct
measurements and steam. Do
not allow iron to touch the
fabric.

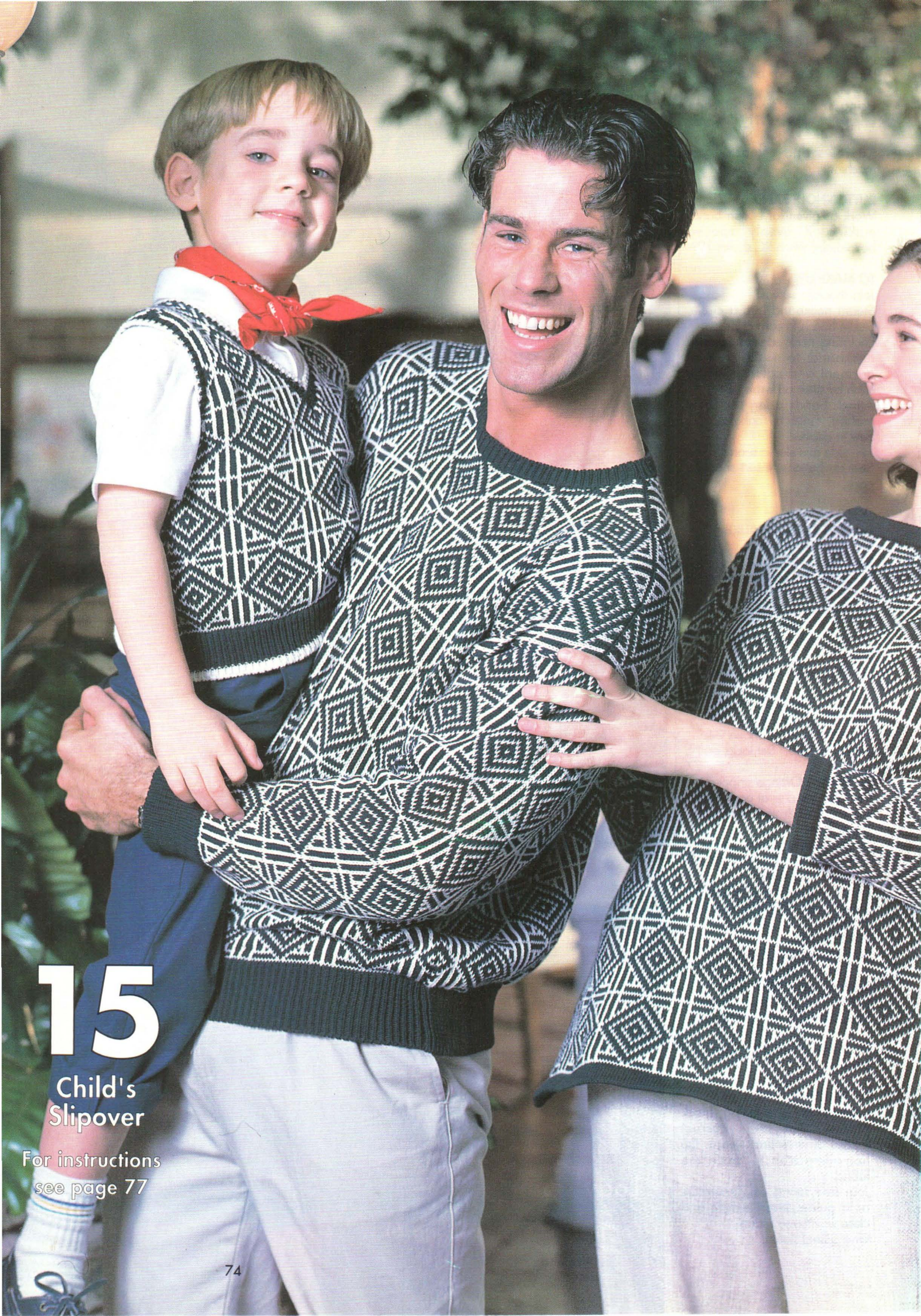
Join side seams using markers
as a guide. Insert elastic and
close waistband seams.
Give a final steam.



12

Lady's Suit

For instructions see page 71



15

Child's
Slipover

For instructions
see page 77

13

Man's Sweater



MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT

RIBBER: See page 113

YARN: Forest Yarns 3/14s

Cotton used double throughout

FIBRE CONTENT: 100%

Cotton

COLOUR: We used Rich Navy 30 (MC) and Wild Oat 81 (C)

STOCKISTS: To obtain this yarn, please write to Forest Yarns, Wrens Warren, Hartfield, Sussex TN7 4EX

SIZES

To suit chest 91-96[96-101:101-106:106-111:111-116:116-121]cm.

Finished measurement 100[105:110:115:120:125]cm.

Length 63.5[64.5:66:67:69:70]cm.

Sleeve seam 45.5[46.5:48:49.5:50.5:51.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Forest Yarns 3/14s Cotton.

1 x 400g cone in MC.

1 x 400g cone in C.

GARMENT WEIGHTS

518g for size 106-111cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

32 sts and 32 rows to 10cm measured over Fair Isle patt (tension dial approx 7).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Yarn is used double throughout. Knit side is used as right side. Measurements given are those

of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card as given for Child's Slipover, Pattern 15 on page 78 before starting to knit.

BACK

With RB in position, set machine for 1x1 rib. Push 80[84:88:92:96:100] Ns at left and right of centre 'O' on MB to WP. 160[168:176:184:192:200] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K30 rows. Transfer sts to MB. CAR.

* Insert punchcard and lock on first row. Set RC at 000. Set machine for patt. Using MT, K1 row to select.

Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt*.

K until RC shows 172[176:180:184:190:194]. CAR.

SHAPE NECK

Make a note of row on punchcard.

Set carriage to hold. Push 94[98:102:106:110:114] Ns at

left to HP. Cont on rem 66[70:74:78:82:86] sts at right for first side.

K2 rows.

Push 12 Ns at neck edge to HP, K2 rows.

Push 4 Ns at neck edge to HP, K1 row. CAL.

SHAPE SHOULDER

Push 17[18:19:21:22:23] Ns at right to HP, K2 rows. Push 17[18:19:21:22:23] Ns at right to HP, K1 row.

Set machine for st st. Return Ns at right to UWP. Using MC, K1 row across the 50[54:58:62:66:70] shoulder sts.

Using WY, K a few rows and release from machine.

Return 66[70:74:78:82:86] Ns at left from HP to WP. Reset punchcard on row previously noted. Reset RC at 172[176:180:184:190:194]. Complete to correspond with first side, reversing shapings.

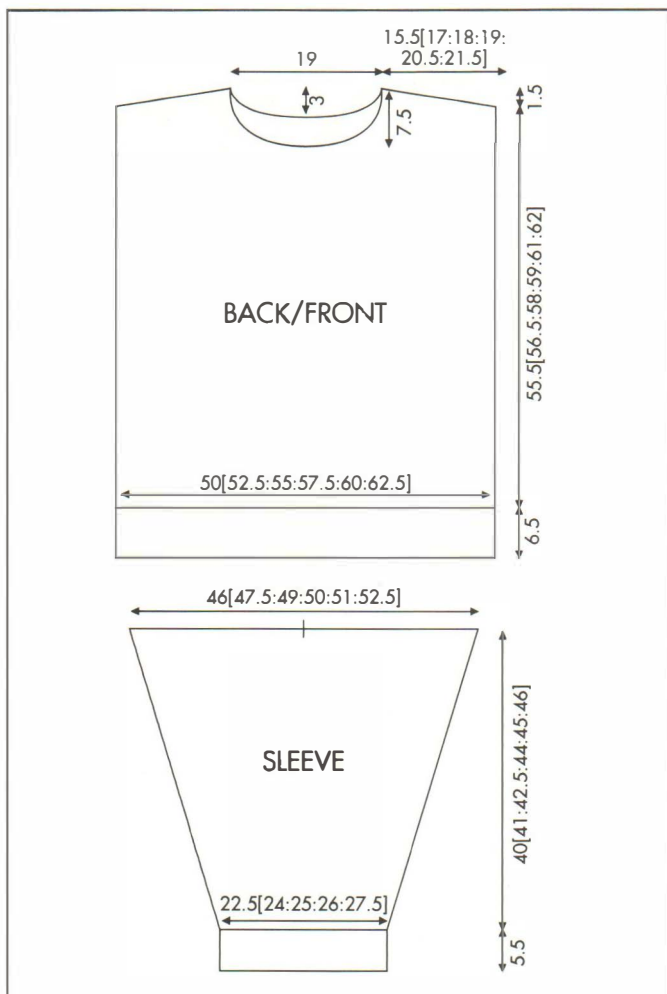
Cancel hold. Using WY, K a few rows over rem 60 neck sts and release from machine.

FRONT

Work as given for back until RC shows 158[162:166:170:174:178]. CAR.

SHAPE NECK

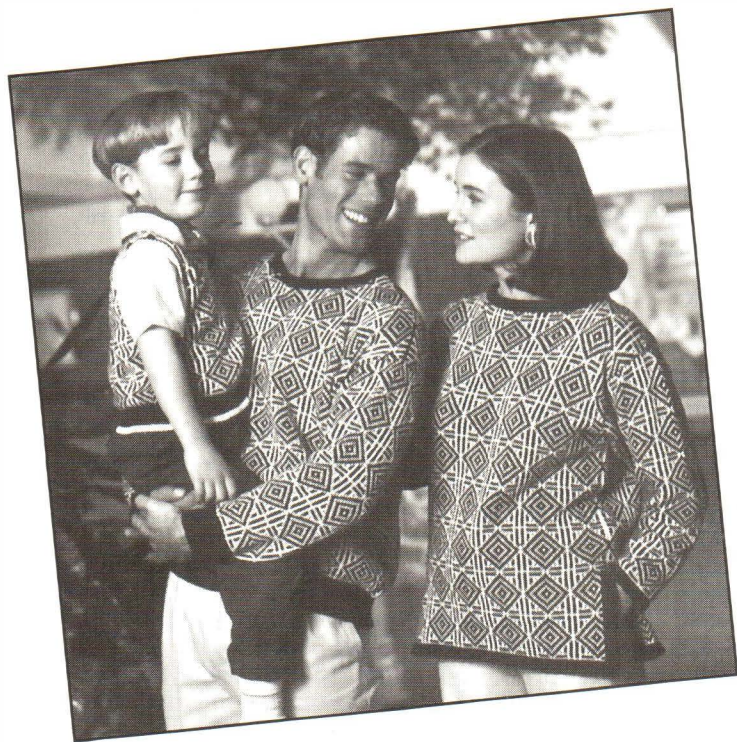
Make a note of row on punchcard. Set carriage to hold. Push 90[94:98:102:106:110] Ns at left to HP. Cont on



14

Lady's Tunic

For instructions see page 76



rem 70[74:78:82:86:90] sts at right for first side.
K2 rows.
Push 6 Ns at neck edge to HP, K2 rows.
Push 5 Ns at neck edge to HP, K2 rows.
Push 4 Ns at neck edge to HP, K2 rows.
Push 2 Ns at neck edge to HP,

K2 rows.
Push 1 N at neck edge to HP, K2 rows, 3 times. 50[54:58:62:66:70] sts.
K until RC shows 177[181:185:189:195:199]. CAL.
SHAPE SHOULDER
Push 17[18:19:21:22:23] Ns at right to HP, K2 rows.
Push 17[18:19:21:22:23] Ns at

right to HP, K1 row.
Set machine for st st. Return Ns at right to UWP.
Using MC, K1 row across the 50[54:58:62:66:70] shoulder sts.
Using WY, K a few rows and release from machine.
Return 70[74:78:82:86:90] Ns at left to WP. Reset punchcard on row previously noted.
Reset RC at 158[162:166:170:174:178].
Complete to correspond with first side, reversing shapings.
Cancel hold.
Using WY, K a few rows over rem 60 neck sts and release from machine.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 34[36:38:40:42:44] Ns at left and right of centre 'O' on MB to WP. 68[72:76:80:84:88] Ns.
Push corresponding Ns on RB to WP.
Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K26 rows. Transfer sts to MB. CAR.
Work as given for back from * to *.
Shape sides by inc 1 st at beg of next 10 rows.

78[82:86:90:94:98] sts.
Inc 1 st at each end of next and every foll 3rd row, 35 times in all. 148[152:156:160:164:168] sts.
K until RC shows 128[132:136:140:144:148].
Mark the centre st.
Cast off.

NECKBAND

Join right shoulder seam on machine.
With RB in position, set machine for 1x1 rib. Push 150 Ns on MB and corresponding Ns on RB to WP.
Arrange Ns for 1x1 rib.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K10 rows.
Transfer sts to MB. With wrong side facing, hang neck edge evenly on to Ns.
Using T10, K1 row. Cast off loosely.

TO MAKE UP

Join rem shoulder seam using the same method as before.
Join neckband seam.
Sew in sleeves matching centre marker to shoulder seam.
Join side and sleeve seams.
Wash garment. Block out to correct measurements and leave to dry.
Press on wrong side.

14

Lady's Tunic

ILLUSTRATED ON PAGE 74



MACHINES: These instructions are written for standard gauge punchcard machines without ribber
YARN: Forest Yarns 3/14s Cotton used double throughout
FIBRE CONTENT: 100% Cotton
COLOUR: We used Rich Navy 30 (MC) and Wild Oat 81 (C)
STOCKISTS: To obtain this yarn, please write to Forest Yarns, Wrens Warren, Hartfield, Sussex TN7 4EX

SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 95[100:105:110:115]cm.
Length 67.5[68:68.5:69.5:70]cm.
Sleeve seam 43.5[44.5:46:47:48.5]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Forest Yarns 3/14s Cotton.
1 x 400g cone in MC.
1 x 400g cone in C.

GARMENT WEIGHTS

508g for size 91cm.

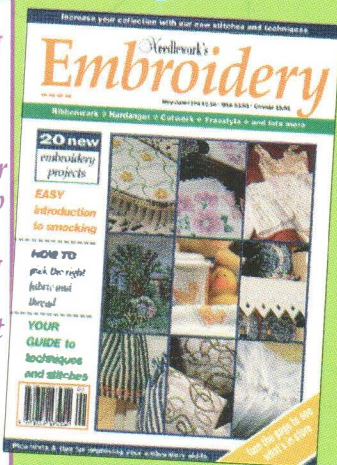
MAIN TENSION

Wash, dry and press tension swatch before measuring.
32 sts and 32 rows to 10cm



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measured over Fair Isle patt (tension dial approx 7). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Yarn is used double throughout. Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card as given for Child's Slipover, Pattern 15 on page 78.

BACK

Push 76[80:84:88:92] Ns at left and right of centre 'O' to WP. 152[160:168:176:184] Ns.

* Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row.

Set RC at 000. Using MC and MT-2, K9 rows.

Using MT+1, K1 row.

Using MT-1, K10 rows.

Make a hem by picking up loops from first row worked in MC and hanging on to corresponding Ns.

Set RC at 000. Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row to select.

Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt *.

K until RC shows 132.

SHAPE ARMHOLES

Cast off 12 sts at beg of next 2 rows. 128[136:144:152:160] sts.

K until RC shows 204[206:208:210:212]. CAR.

SHAPE SHOULDERS

Cast off 10[10:11:12:12] sts at beg of next 2 rows.

Cast off 9[10:11:11:12] sts at beg of next 2 rows.

Cast off 9[10:10:11:12] sts at beg of next 2 rows. 72[76:80:84:88] sts rem.

NECKBAND

Set machine for st st. Using MC and MT-1, K10 rows.

Using MT+1, K1 row.

Using MT-1, K9 rows. Pick up loops from first row of neckband and hang on to corresponding Ns.

Using MT+3, K1 row. Cast off.

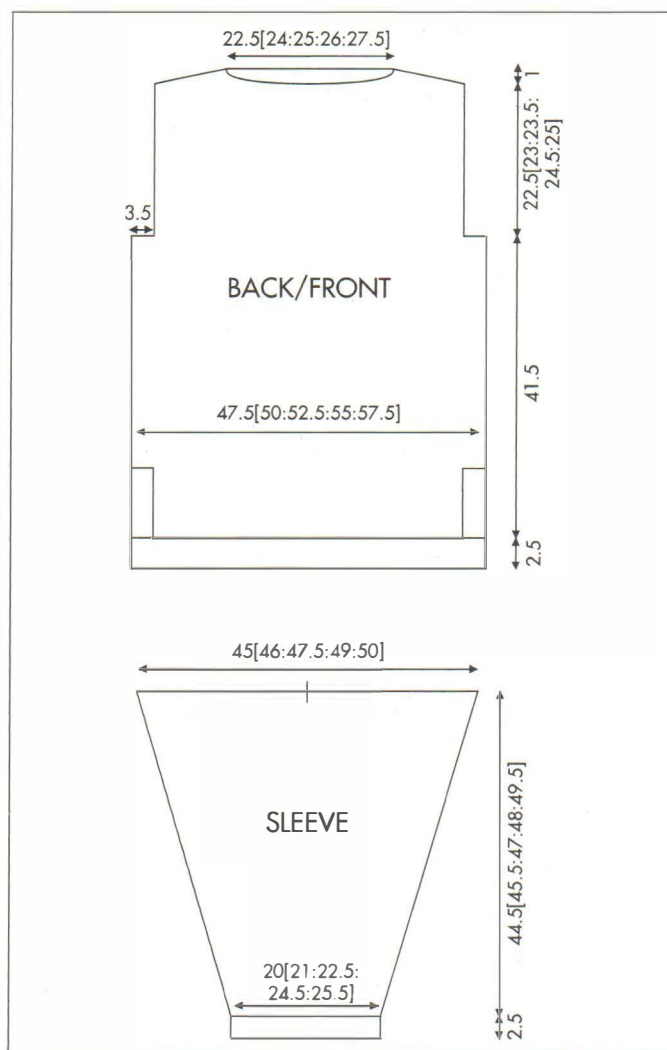
FRONT

Work as given for back until RC shows 204[206:208:210:212]. CAR.

SHAPE NECK AND SHOULDERS

Make a note of row on punchcard.

Set carriage to hold. Push 92[98:104:110:116] Ns at left



to HP. Cont on rem 36[38:40:42:44] sts at right.

Cast off 10[10:11:12:12] sts at beg of next row. K1 row.

Push 4 Ns at neck edge to HP. Cast off 9[10:11:11:12] sts at beg of next row. K1 row.

Push 4 Ns at neck edge to HP. Cast off rem 9[10:10:11:12] sts.

Return 36[38:40:42:44] Ns at left from HP to WP. Reset punchcard on row previously noted. Reset RC at 204[206:208:210:212]. Complete to correspond with first side, reversing shapings.

NECKBAND

Cancel hold. Set machine for st st. Work over rem 72[76:80:84:88] sts.

Using MC and MT-1, K10 rows.

Using MT+1, K1 row.

Using MT-1, K9 rows.

Pick up loops from first row of neckband and hang on to corresponding Ns.

Using MT+3, K1 row. Cast off.

SLEEVES

Push 32[34:36:39:41] Ns at left and right of centre 'O' to WP. 64[68:72:78:82] Ns.

Work as given for back from * to *.

Shape sides by inc 1 st at each end of every foll 3rd row, 40[40:40:39:39] times.

144[148:152:156:160] sts.

K until RC shows 142[146:150:154:158].

Mark the centre st and cast off loosely.

BINDING

(KNIT FOUR)

Push 49 Ns to WP. Using MC, cast on by hand.

Set RC at 000. Using MT-1, K9 rows.

Using MT+1, K1 row.

Using MT-1, K10 rows.

Using WY, K a few rows and release from machine.

TO MAKE UP

Join shoulder and neckband seams.

Sew in sleeves matching centre marker to shoulder seam. Join side of sleeves to cast off edges of armholes.

Pin bindings to lower side edges starting immediately above hem. Place cast on edge to inside and slip stitch in place. Fold binding in half and backstitch last row in place to right side. Ensure all bindings finish at the same position.

Join side and sleeve seams.

Wash garment. Block out to correct measurements and leave to dry.

Press on wrong side.

15

Child's Slipover

ILLUSTRATED ON PAGE 74



MACHINES:

These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT

RIBBER: See page 113

YARN: Forest Yarns 3/14s

Cotton used double throughout

FIBRE CONTENT: 100%

Cotton

COLOUR: We used Rich Navy 30 (MC) and Wild Oat 81 (C)

STOCKISTS: To obtain this yarn, please write to Forest Yarns, Wrens Warren, Hartfield, Sussex TN7 4EX

SIZES

To suit chest 56[61:66:71:76]cm.

Finished measurement 61[66:71:76:81]cm.

Length 38.5[39.5:40.5:42:43]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Forest Yarns 3/14s Cotton.

1 x 400g cone in MC.

1 x 400g cone in C.

GARMENT WEIGHS

126g for size 66cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

32 sts and 32 rows to 10cm measured over Fair Isle patt (tension dial approx 7).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

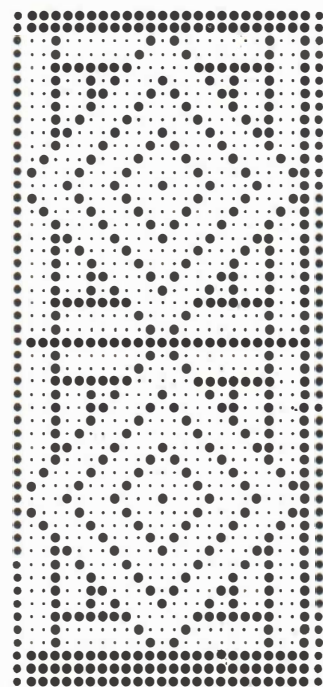
NOTE

Yarn is used double throughout. Knit side is used as right side. Measurements given are those

of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.



BACK

* With RB in position, set machine for 1x1 rib. Push 49[53:57:61:65] Ns at left and right of centre 'O' on MB to WP. 98[106:114:122:130] Ns. Push corresponding Ns on RB to WP.

Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K4 rows. Using MC, K16 rows. RC shows 20.

Transfer sts to MB.

Insert punchcard and lock on first row. Set machine for patt. Set RC at 000. Using MT, K1 row to select.

Release punchcard. Set carriage for Fair Isle knitting.

Using MC in feeder 1/A and C in feeder 2/B, work in patt.

K until RC shows 60[62:64:66:68]. CAR*.

SHAPE ARMHOLES

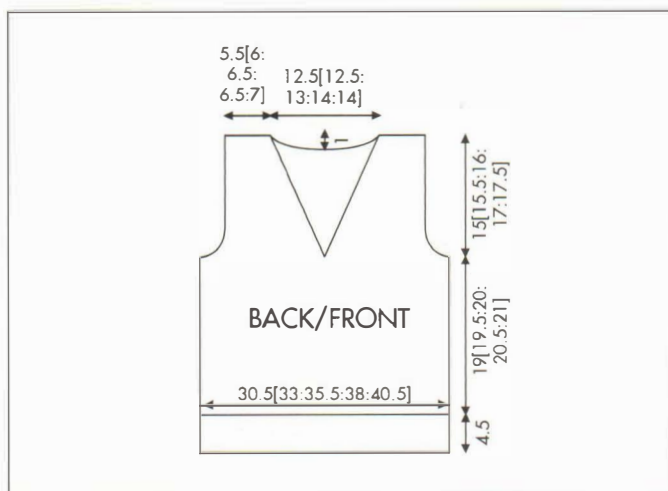
Cast off 4 sts at beg of next 2[2:2:4:4] rows.

Cast off 2 sts at beg of next 4[4:6:4:6] rows.

Dec 1 st at each end of next and every foll alt row, 4[6:6:6:6] times in all. 74[78:82:86:90] sts. K until RC shows 104[108:112:116:120]. CAR.

SHAPE NECK

Make a note of row on punchcard. Using nylon cord, K 52[54:57:60:62] sts at left by hand taking Ns down into NWP. Cont on rem 22[24:25:26:28] sts at right for first side.



K2 rows. K5 sts at neck edge on to nylon cord and take Ns down into NWP, K2 rows.

Using WY, K a few rows over rem 17[19:20:21:23] shoulder sts and release from machine.

Unravel nylon cord over 22[24:25:26:28] sts at left. Reset punchcard on row previously noted. Reset RC at 104[108:112:116:120]. Complete to correspond with first side, reversing shapings.

Unravel nylon cord over rem 40[40:42:44:44] neck sts. Using WY, K a few rows and release from machine.

FRONT

Work as given for back from * to*.

SHAPE NECK AND ARMHOLES

Make a note of row on punchcard. Using nylon cord, K 49[53:57:61:65] sts at left by hand taking Ns down into NWP. Cont on rem 49[53:57:61:65] sts at right for first side. Shape right armhole edge as folls:

Cast off 4 sts at beg of next and

every foll alt row, 1[1:1:2:2] times in all.

K1 row.

Cast off 2 sts at beg of next and every foll alt row, 2[2:3:2:3] times in all. K1 row.

Dec 1 st at beg of next and every foll alt row, 4[6:6:6:6] times in all. At the same time, when RC shows 60[62:64:66:68] commence neck shaping as folls:

Dec 1 st at neck edge on next and every foll alt row, 12[10:13:12:10] times in all and then on every foll 3rd row, 8[10:8:10:12] times.

K until RC shows 108[112:116:120:124].

Using WY, K a few rows over rem 17[19:20:21:23] shoulder sts and release from machine.

Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at 60[62:64:66:68]. Complete to correspond with first side, reversing shapings.

NECKBAND

Join right shoulder seam on

machine or graft sts tog.

RIGHT FRONT AND BACK SECTION

With RB in position, set machine for 1x1 rib. Push 88[90:94:98:100] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

** Using C, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K2 rows.

Using MC, K6 rows.

Transfer sts to MB**.

With wrong side facing, hang back neck sts on to 40[40:42:44:44] Ns and right half of front neck on to 48[50:52:54:56] Ns. Using MT+3, K1 row and cast off.

LEFT FRONT SECTION

Work as given for first section but over 48[50:52:54:56] Ns.

Attach to rem left half of front neck.

ARMHOLE BAND (KNIT TWO)

Join rem shoulder seam using the same method as before.

With RB in position, set machine for 1x1 rib. Push 96[100:104:108:112] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Work as given for neckband from ** to**.

With wrong side facing, hang one armhole edge evenly on to Ns. Using MT+3, K1 row. Cast off.

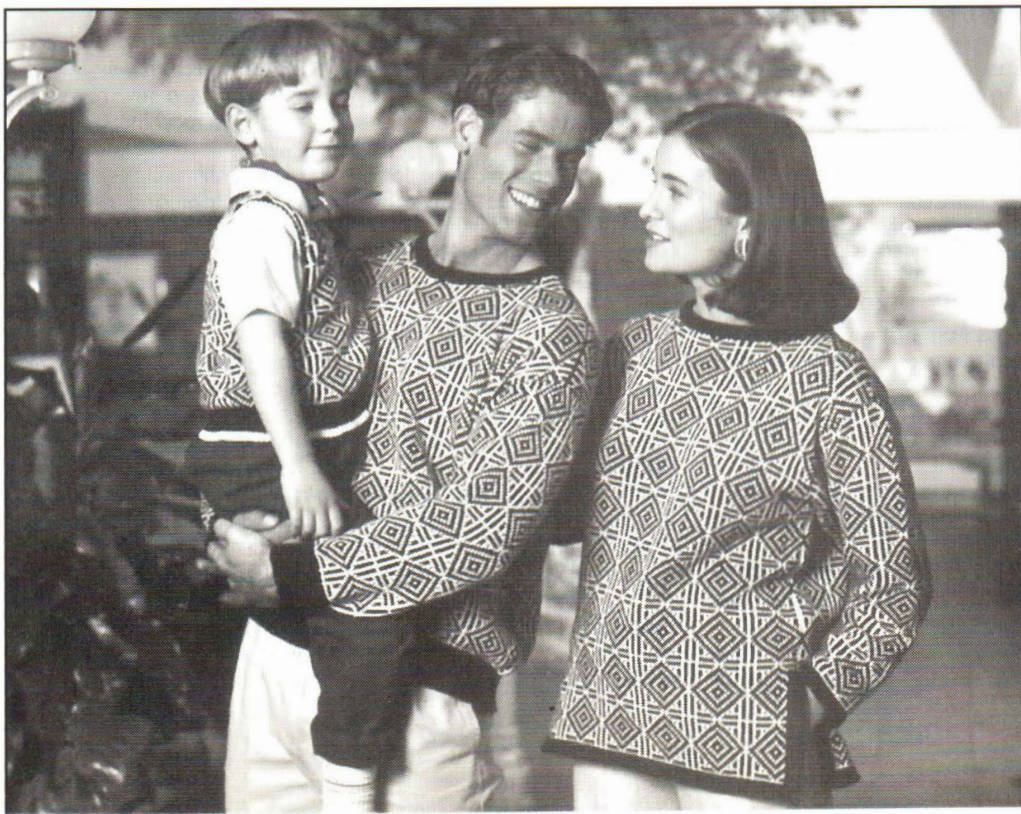
Rep for rem armhole.

TO MAKE UP

Join neckband seams mitring at centre front. Join side seams.

Wash garment. Block out to correct measurements and allow to dry.

Press on wrong side.



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'Elegant Wrapping' — where Ann Brown of Posh Frocks shares the secrets of her elegant trimmings.

'Starting Out' — Irene Krieger's help for newcomers to Passap/Pfaff machines (the bits the manuals left out!).

'Computer Styling' — make the best of the garment shaping and styling potential of your computer software.

'Button Art' — Sue Smith shows you how to make sailing ships and starfish buttons for your summer garments.

'Fair Isle Facts' — Linda Jackson suggests good knitting routines and habits to make your Fair Isle knitting easier and more efficient.

'The Machine Knitter's Computer' — more common sense advice on using your computer and choosing software from Jack Hall.

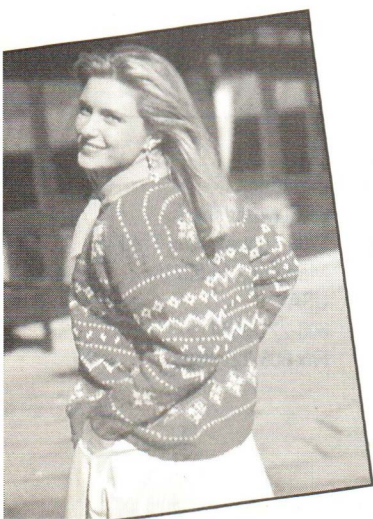
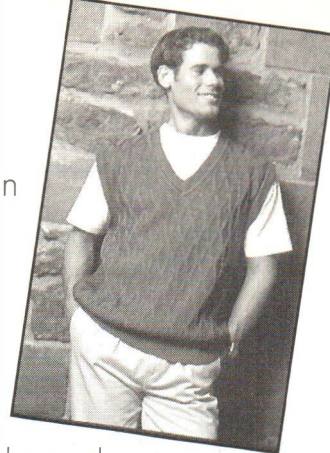
'Keeping Track' — techniques and accessories that help you keep track of your work irrespective of the interruption and distractions you might have!

'Special Occasions' — Betty Barnden has some fun ideas for keen gardeners.

Put our techniques to practical use and make a release stitch top on the E6000 — combining colour and openwork for an easy styled top. Knit your man a rib patterned slipover (or make it for yourself!). Treat a little girl to a pretty cable and lace trimmed cardigan, easily made from our 'Adapt-a-Pattern' using the Marion Nelson cards. Make yourself an extra pretty lace and embroidered top — the lace is worked manually so can be done on any machine and the colour patterns are added using a little Swiss darning. Swiss darning is also used to add extra impact to our cover jacket — a chunky cotton Fair Isle knit that could persuade you to keep your chunky handy throughout the summer months!

If you fancy a good read, take a 'Busman's Holiday' with Penny Wright-Thompson, check out the latest books, stitches, patterns and software with Val Slater in 'Books, Bytes and Stitches' and keep track of local events with the 'Knitter's Diary'.

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Man's Crew Neck



MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT RIBBER: See page 113

YARN: Spectrum Tango

FIBRE CONTENT: 80%

Courtelle, 20% Wool

COLOUR: We used Cream (MC) and French Navy (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, W. Yorks HD7 5BB

SIZES

To suit chest 101[106:111:116:121:126]cm.

Finished measurement 118[121:125:132:136:140]cm.

Length 70[70:70:74:74:74]cm.

Sleeve seam 50cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Spectrum Tango.

1 x 500g cone in MC.

1 x 500g cone in C.

GARMENT WEIGHTS

578g for size 111cm.

MAIN TENSION

29 sts and 35 rows to 10cm measured over patt sequence (tension dial approx 10).

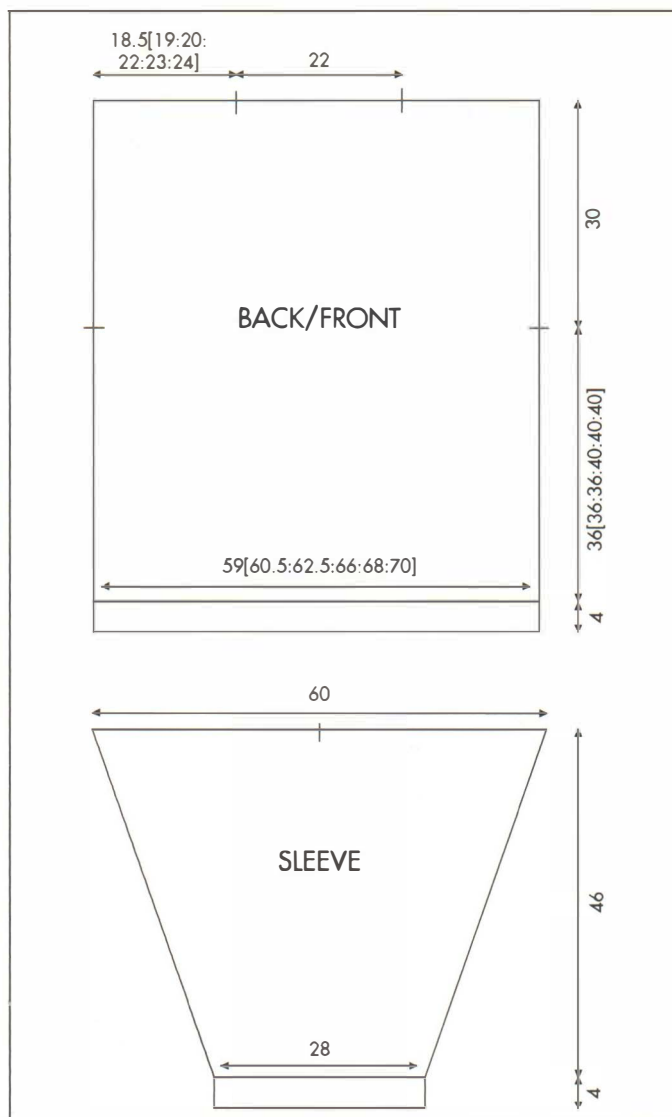
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

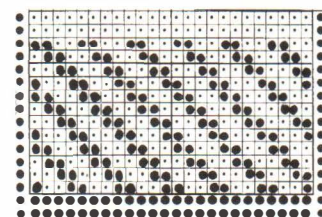
Purl side is used as right side. Front neckline is shaped using the cut and sew method. Measurements given are those of finished garment and should not be used to measure work on the machine.



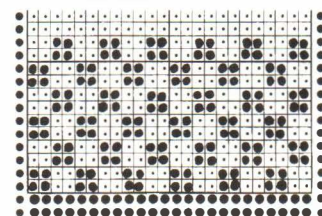
PUNCHCARD PATTERNS

Punch cards 1, 2 and 3 before starting to knit.

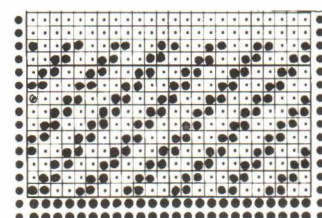
PUNCHCARD 1



PUNCHCARD 2



PUNCHCARD 3



PATTERN AND COLOUR SEQUENCE

*** Using MC, K1 row.

* Push alt Ns forward to HP. Do not set carriage to hold. Using 3 strands of MC, e-wrap clockwise over the HP Ns. K1 row.

Rep this last row, once more but e-wrap in an anti-clockwise direction over the same alt Ns *. Insert punchcard 1 and lock on first row. Set machine for patt. K1 row to select. Release punchcard. Set carriage for Fair Isle knitting.

Using MC in feeder 1/A and C in feeder 2/B, K12 rows. Set machine for st st.

** Using C, K1 row. Push alt Ns forward to HP. Do not set carriage to hold. Using 3 strands of C, e-wrap clockwise over the HP Ns. K1 row.

Rep this last row, once more but e-wrap in an anti-clockwise direction over the same alt Ns.

Insert punchcard 2 and lock on first row. Set machine for patt. K1 row to select. Release punchcard.

Set carriage for Fair Isle knitting.

Using MC in feeder 1/A and C in feeder 2/B, K12 rows **.

Set machine for st st. Using MC, K1 row.

Work as given from * to *, once more.

Insert punchcard 3 and lock on first row. Set machine for patt. K1 row to select. Release punchcard.

Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, K12 rows.

Set machine for st st. Work as given from ** to **, once more.

Set machine for st st ***.

64 rows to sequence.

Rep from *** to *** throughout.

BACK AND FRONT ALIKE

With RB in position, set machine for 2x2 rib. Push 171[176:182:192:197:200] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAL.

Using C, cast on and K3 tubular rows.

Set RC at 000.

Using MT-8/MT-8, K30 rows.

Transfer sts to MB. Using MT, K1 row. CAR.

Set RC at 000. Work in patt and colour sequence given.

K until RC shows 126[126:126:140:140:140].

Place a marker at each end for start of armholes.

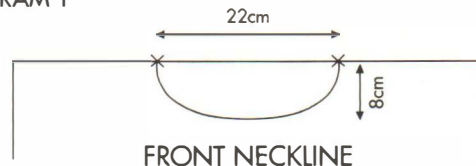
K until RC shows 231[231:231:245:245:245].

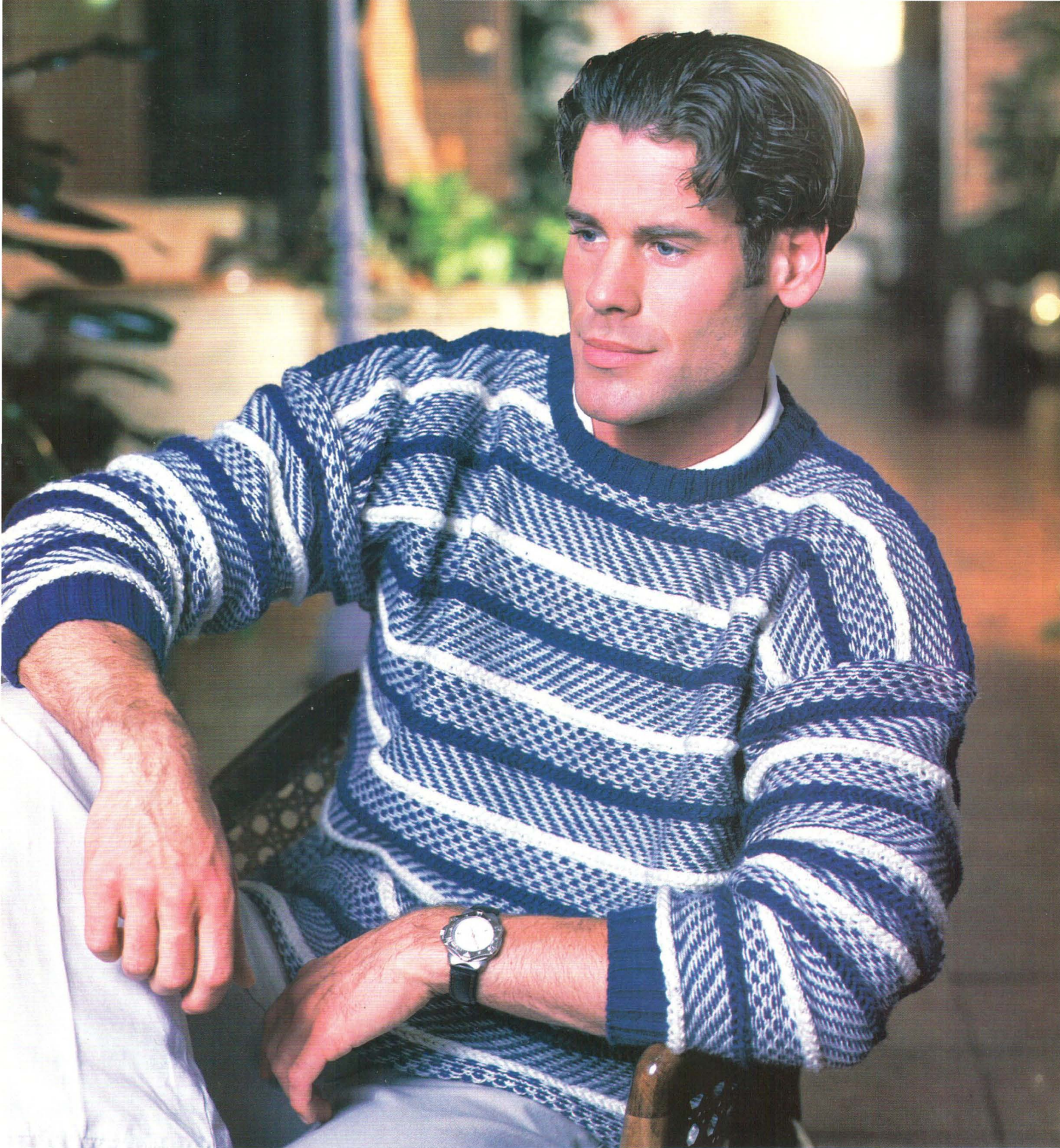
Mark the centre 63[64:64:64:63:64] sts for neck width. Cast off loosely.

SLEEVES

With RB in position, set machine

DIAGRAM 1





for 2x2 rib. Push 82 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAL.

Using C, cast on and K3 tubular rows.

Set RC at 000. Using MT-8/MT-8, K30 rows.

Transfer sts to MB. Using MT, K1 row. CAR.

Set RC at 000. Work in patt and colour sequence given.

■ K3 rows.

Inc 1 st at each end.

K4 rows.

Inc 1 st at each end ■.

Rep from ■ to ■, 21 times more.

K3 rows. Inc 1 st at each end. 172 sts.

K until RC shows 161.

Mark the centre st. Cast off loosely.

NECKBAND

With RB in position, set machine for 2x2 rib.

Push 150 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib.

Using C, cast on and K3 tubular rows.

Set RC at 000. Using MT-8/MT-8, K30 rows.

Transfer sts to MB. Using MT-1, K1 row.

Using WY, K a few rows and release from machine.

TO MAKE UP

With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry. Mark front neckline as shown in

Diagram 1. Stitch along line and cut away excess.

Join shoulder seams.

Join neckband seam. Pin neckband in place to right side of garment. Backstitch through open loops of last row worked in C. Remove WY.

Fold neckband in half to wrong side and slip stitch cast on edge in place.

Sew in sleeves between markers and matching centre marker to shoulder seam.

Join side and sleeve seams.

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MKN 6/94



Colour reproduction of yarns is as accurate as printing will allow

QUICK CHECK

This is a tip for owners of electronic machines, I have a Brother 965. To start, see the end needle selection is turned off. When entering a pattern into the memory, I have found an easier way of checking than using the lights or buzzer. Put pattern number into the machine (eg 16 sts wide bring 8 needles at each side of '0' up. Put carriage change knob to KC. Knit one row. Needles will align in pattern. You can see at a glance if it is alright. Press the up key for row 2 and so on. I find this a lot quicker. This also applies when knitting a garment. You can see if the pattern is going to match when sewing the back and front together. If not you only alter first needle position, or add or subtract a needle to marry pattern up.

Jean Carter
Bingley
West Yorkshire

NON SLIP

I have just worked some embroidery in chain stitch on a jumper using a 4 ply lurex thread (Yeoman Starlite). Having finished a length I tried to sew the ends in as usual, but the thread was very slippery and I was concerned the end would work its way out and the embroidery would all come undone. I worried over this for some time, until I thought of the Webster's fabric glue I had acquired at the last knitting exhibition. A dab of this over each loose end inside the garment was enough to hold it in place; and it occurred to me that this should also work on any slippery yarn providing it would not be subjected to heat in washing or pressing. The glue dries colourless and shrinks as it dries so no extra lumps can be felt when the garment is worn. As an extra bonus, it will also prevent the thread itself unravelling from the cut end — it is a chainette construction and if pulled will run.

Doreen Knight
Salisbury, Wiltshire

EASY TRANSFER

I am sending you my tip because, although it is very basic, I have not seen it published anywhere. When transferring stitches from ribber to main bed, first bring into working position the empty needles on the main

bed. Open all latches on these needles. Now push the ribber needles holding stitches to hold position, then transfer the stitches. These steps only take a few seconds but they make transferring quicker and easier, and there is less chance of dropped stitches. I hope this is of some use.

Wendy Coyne
Chelmsford
Essex

DE-FLUFF

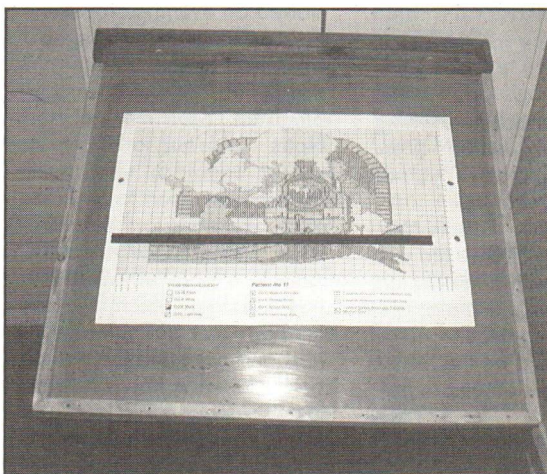
Do you get bits of fluff and fibres caught up in your machine, especially when you are working with mohair? Keep an old toothbrush handy — you will find it is very useful for cleaning between narrow spaces and getting into the awkward nooks and crannies!

Mrs S Barrett
Hayes
Kent

PICTURE THIS

My husband has often seen me working from a chart while doing Intarsia. As I cannot get on with feeding the chart in to the knitleader guide as many people do, I always have mine on a chair by my side. A bit back breaking as it is so low. Anyway, he came up with this idea which I thought other readers might like to try. He used an ordinary card table and shortened the front legs so the top slopes like a desk. He covered the top with metal and edged it with a wooden frame. I then put the graph on and use a metallic strip to guide me row by row until I have completed the picture. He also made me a larger top which takes the Knitter's Design Graph and I use the metallic strips in the same way.

B I Pierce
Hailsham, East Sussex



Hints *and*

Tips

*Have you overcome
a specific problem?
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discovery with other
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I DO IT MY WAY

I suppose that I am like most readers and read the Letters and Hints and Tips to see what I can learn to better myself, and my knitting. It always amazes me the amount of tips relating to dividing and shaping necklines and using 'covers' to protect the knitting held in holding position. All of this stems from the fact that most people work fully fashioned necklines first one side then reset the machine and work the other.

It was not until I thought about it and realised that I do not work like that and other people may find my method of some use.

To start with I am using the normal carriage on a punchcard machine, so this should work with most machines.

ROUND NECKLINES

Before you start, wind off a ball of yarn from the main cone.

Work as the pattern to neck shaping. You now should have to cast off x number of

stitches over the centre needles, do this with the ball of yarn, starting from the side nearest the carriage, so that when you have finished

the ball is feeding the side that you would normally have put into HP, but leave in WP. Then move the carriage slowly across to the centre, watching the needles in the carriage until you reach the centre where no needles are in WP, so no needles are in carriage work area.

Remove the yarn from the feeder and replace with the balled yarn, continue to the end of the row.

Work neck shaping as required, then move carriage across swapping yarn as described. Continue as set to shoulder.

Ideal for punchcard work in one or more colours.

Although working is a little bit slower, it is still faster than working each side separately, and you know both sides will match perfectly.

You can also work V necks in the same way, but you need to take extra care as the centre 'no needles' change over is much smaller.

First time you try working this method use a safety net...

Work to neck shaping; work 10-20 rows WY, rehang back onto last row MY then start your shaping.

I hope that this might help other readers get perfect necklines, everytime!

Marilyn Blackmore
Tychoch, Swansea

ONCE ROUND THE GATEPEG

I have taken your magazine for many years and during that time I have picked up many tips from your readers and I wondered if my tip may be of any help to others. When a really loose cast off edge is required, especially

for the neck of a sweater for a baby or toddler or when ribs are added to a sideways knitted or gathered sweater, I find that casting off over the gate pegs as usual, but placing the yarn around the previous gate peg before transferring the stitch to be knitted off, makes a very tidy, loose edge. Long may your magazine continue to delight us all!

Mrs E Whitbread
Haffield, Herts

ODD BUTTONS

I enclose a rather belated questionnaire which I hope is still of use. I enjoy being a regular customer and a receiver of MKN and I am glad the latest issue has something for babies — now something for toddlers please! I enjoy reading the hints and tips and you may like to publish the following:

What does everyone else do with the odd buttons from the cards that never have the right number from one's cardigans etc? I have bought, on special offer, two of the small 'drawer' sets that firms like Tandy and D.I.Y. shops sell for screws, but they are just as good for buttons. A small coloured circle on the front of each box gives the colour of buttons therein. My sets of these are on a wall, so I cannot mislay them!

If anyone has a good idea for keeping punchcards in their subjects, I would be very pleased to hear it. Files are not really convenient as the ends slip out and boxes are really too cumbersome. What are people to do?

I went to my first MKN exhibition at Esher and enjoyed it very much — it was great to meet so many like-minded people. But there were NO signposts of any kind at Esher station (fortunately I picked out a 'knitter' alighting from my train and she knew where the exhibition was).

Another adverse comment — why the idiotic noise — deafening — with the fashion show. I came out and so did others, none of whom would complain, but I DID — it is so unnecessary. Thanks again for MKN — Keep it going.

Mrs Hoskins, Bedford

Your comment re the music at the fashion show has been passed to the fashion show's organiser, Mrs Hoskins.
Ed.

letters

Dear Editor

I was very pleased and highly delighted, when I read a letter in the April issue, to find that someone else had experienced exactly the same problem that I had, about eight months ago. Having signed on for evening classes at the local school, I was looking forward to re-learning and developing any forgotten skills that I had achieved about ten years previously. The school rang the night before and said that the classes had been cancelled due to the fact that only two people had enrolled.

I totally agree with this person when he/she says that if people enrol for classes to learn how to use the machine instead of giving up too easily and selling them on, people like myself and this person would not get despondent with our machines because we want to learn, but can't. So yes, PLEASE sign on for classes, all you inexperienced knitters, otherwise classes will become extinct!

Mrs C A Smith,
Hants

PS. I love your magazine.

Dear Editor

Re: Knitting machine evening classes in April issue

Most evening classes, you are expected to take your machine along. People are very reluctant to strip their machines down and set them up again. They are also quite heavy to hump around. I think that could be the reason why evening classes are not popular.

Your reader could try the following.

Are you an experienced machine knitter or an absolute beginner? Do you have a funny story to tell us or a tale of woe? If your anecdote raises a smile or helps out another machine knitter, we'll pay you £10!

A group of us got together to pool our knowledge of machine knitting and we found it a great help.

We hold our meetings once a month in our own homes and we pay 50p, this money goes to the lady of the house who's volunteered to have the meeting that month, to pay for the tea and biscuits. By having the club in our homes, there is always a machine available for demonstration. We all take along something we have made, we discuss any problems and queries members may have and we have a demonstration of anything a member is finding difficult to accomplish or any new techniques one of us has discovered.

Our club is now into its twelfth year and we have recently started an evening club for those who cannot make the afternoon one.

Mrs D Pitt,
Bingham,
Notts

Dear Editor

With reference to the April issue, Mrs Lidstone wrote a letter to MKN. Perhaps she has a garage which, like us, the car never got put in. My husband dry lined the walls and artexed it, hey presto! a lovely sewing come knitting room, plus all the bits and bobs that go with my two

hobbies, are now out of the living room, bedrooms and kitchen, and we have a reasonably tidy house once more!

M Bannister,
Freltenham,
Norwich

PS. A superb magazine — keep it up!

Dear Editor

If like me, you talk to yourself when working in the house, you will also have yourself talking to your knitting machine — in unprintable language when things go wrong, too!

However, I have found my trusty little garter carriage talks to me and I know when it is doing what it should by what it says as it works...

Casting up to the start line, it chirps "Here we go, Here we go..."

Casting on, it chunters "Very good, very good..."

Working on 1x1 rib, it chatters "I've a lot of work to do..."

When it's casting off, it shows its bias as it mutters "Been to Sussex, been to Sussex..." Some knitters find the garter carriage noisy but I am glad of its company and busy little voice.

Mrs U Barbour,
Iford,
West Sussex

Once again, that firm old favourite, the Nautical Look, is making news for summer fashion.

So this month, Laraine works on some nautical designs

SILVER REED MACHINES

DROP Anchor



Colours We will use the classic nautical colours of navy and white with a little gold and with that favourite of nautical motifs — the anchor. I have used 4 ply on my Silver Reed SK840, which is the standard gauge version of the Silver Reed electronic modular system. However, if you have the fine gauge, double knitting gauge or the chunky version of Silver Reed's electronic modular system, you can still follow the same instructions simply by using an appropriate thickness of yarn.

Swatch 1

Draw the anchor motifs onto a design sheet using one of the special reflective pencils which are specifically designed for this purpose.

Tip: It is important to use one of these pencils because your EC1 Pattern Controller reads the reflection of the pattern not the darkness of it. A normal

pencil does not really provide enough reflection so you may end up with the odd bit of pattern missing. Inspection light on. Insert design sheet and set to

LARAINÉ McCARTHY

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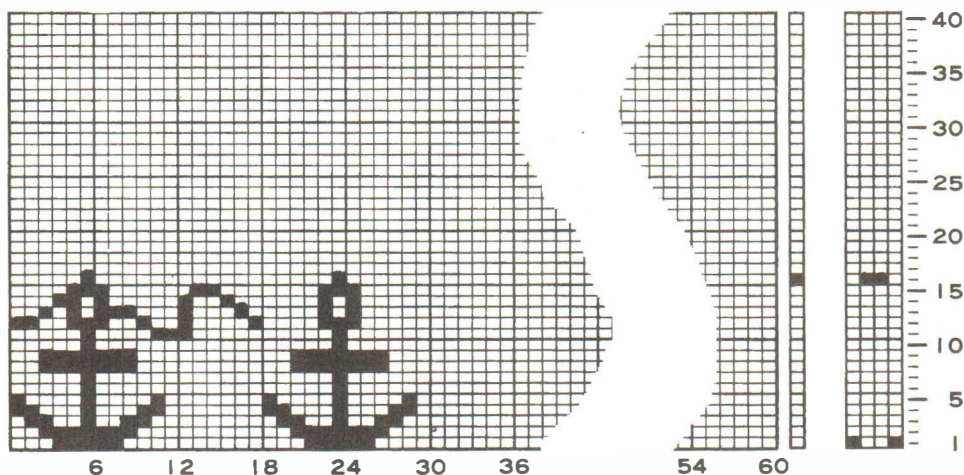
PROBABLY THE LARGEST KNITTING MACHINE CENTRE IN THE SOUTH

row 1 of pattern.
Buttons 1 left and 2 left.
Needle 1 cam at centre 'O'.
Point cams at edge of knitting.
Pattern width indicators 0 and 18. We are using the anchor motif which has a rope attached to it for this swatch.

Note: With this setting for the pattern width indicators, I am assuming you have drawn the motif at the left edge of the design sheet. However, if you have drawn it elsewhere on the design sheet, adjust this setting accordingly.
Using white, cast on and knit a few rows.

*Using gold, knit 2 rows.
Using navy, knit 4 rows.
Using gold, knit 2 rows.
Using white, knit 4 rows.
Inspection light off.
Set carriage for Fair Isle.
Insert yarn separators at either end of the knitting.
With white in feeder 1 and navy in feeder 2, knit 16 rows.
Inspection light on.

MYLAR SHEET



Set carriage for stocking stitch.
Using white, knit 4 rows *.
Repeat from * to * throughout.

Swatch 2

Let us now use the anchor as a single motif. For this swatch I am going to use the anchor

motif without the rope which joins the anchors together.

Inspection light on.
Insert design sheet and set to row 1 of pattern.
Buttons 1 left and 2 left.
Needle 1 cam at 1 right of centre 'O'.
Point cams at 1 and 11 right of centre 'O'.
Pattern width indicators 18 and 29.
Using white 4 ply, cast on 30 stitches each side of centre 'O' and knit a few rows.
Inspection light off.
Set carriage for Fair Isle.
Insert yarn separators at edge of knitting.
With white in feeder 1 and navy in feeder 2, knit 16 rows.
Inspection light on.
We are now going to change the position of the anchor so, move the needle 1 cam to 18 at left of centre 'O' and move point cams to 18 and 7 at left of centre 'O'.

Note: When you are deciding where to place a motif, remember that the needle 1 cam represents the left pattern width indicator. Line the left point cam up with the needle 1 cam at the point where you would like the left edge of the motif to be. The right point cam represents the right side of the motif so, place it 11 needles away, 11 stitches being the width of the pattern.
Set carriage for stocking stitch.
Knit 2 rows white.
The new positions of the needle 1 cam and point cams were memorised during

these two plain rows.
Inspection light off.
Set carriage for Fair Isle.
With white in feeder 1 and navy in feeder 2, knit 16 rows.
Inspection light on.
Once again we are going to move the position of the anchor so, move the needle 1 cam to 11 at right of centre 'O', and the point cams to 11 and 22 at right of centre 'O'.
Set carriage for stocking stitch.
Knit 2 rows white.
Inspection light off.
Set carriage for Fair Isle.
With white in feeder 1 and navy in feeder 2, knit 16 rows.
Inspection light on.
Set carriage for stocking stitch.
Knit 6 rows white and cast off.

Using the above method for placing this single motif, you can place it randomly over a larger piece of knitting, such as a sweater front. You might also like to try knitting the colours in reverse, to give you white anchors on a navy background.

For a more subtle use of the nautical look, use the anchor as a single motif on the chest or on a pocket, and use navy and white stripes on the ribs. The all-over anchor pattern we used in Swatch 1 will also make a lovely border pattern for a sweater or cardigan.



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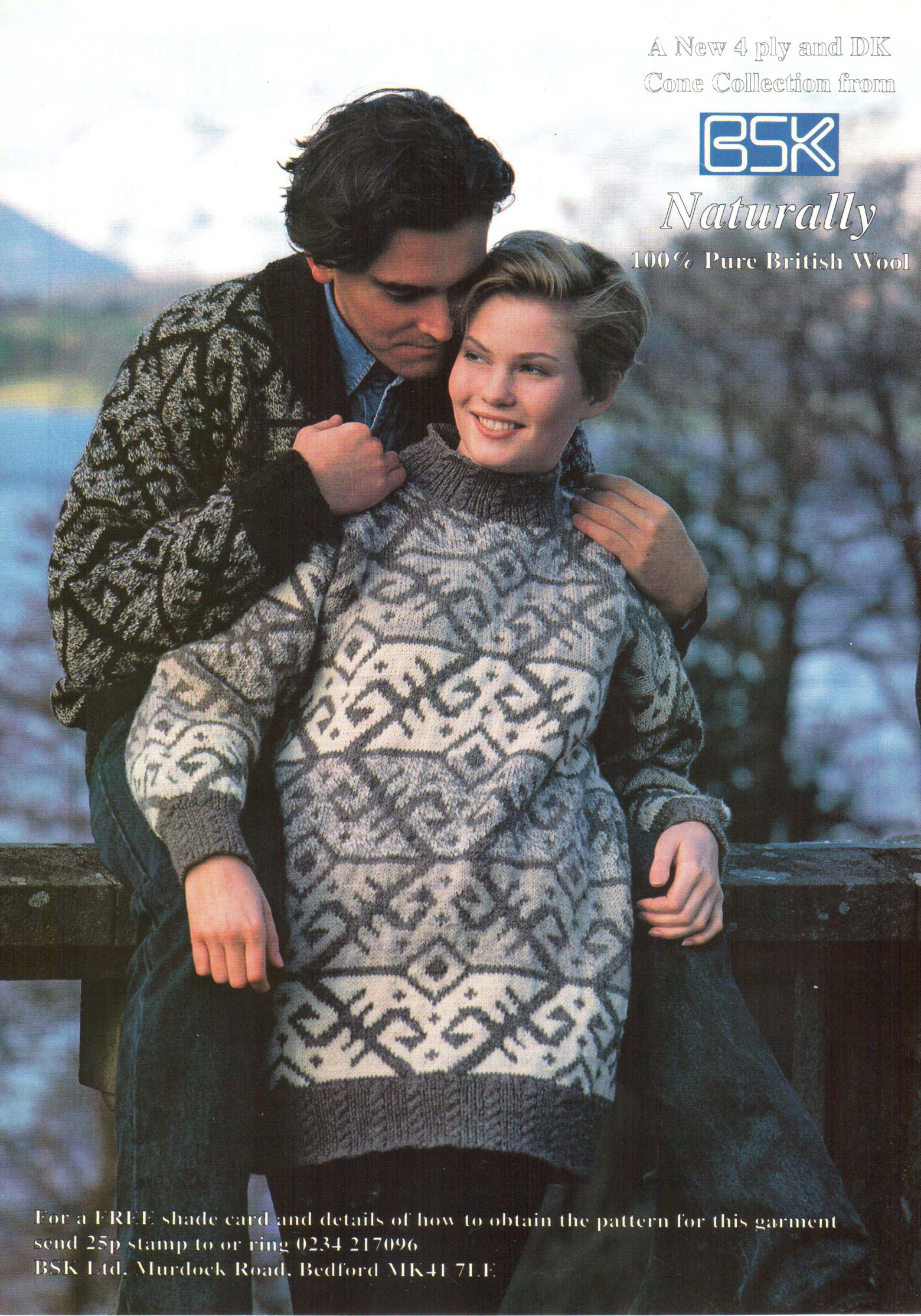
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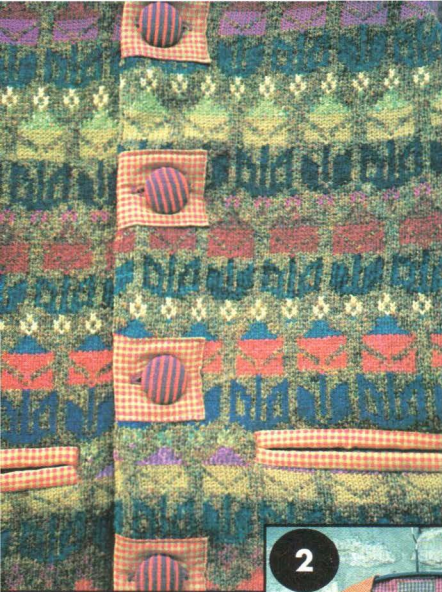
Design in Knitwear 1994

Man's sweater,
lady's outfit in 100%
cashmere by N. Peal

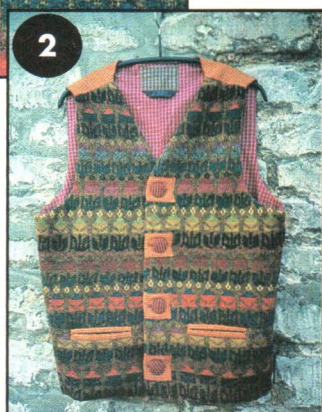
Every year in February many of the large specialist and designer knitwear companies exhibit their new collections to the world's buyers at the 'Design in Knitwear' exhibition. This is now firmly established at the Business Design Centre, Islington, London. Whilst the exhibition is not open to the public, interested people such as design students, are allowed in on the last of the three days. The 'Design in Knitwear' exhibition is of paramount importance to anyone interested in knitwear. It is the barometer of what is new, and of the trends which will be seen in the shops next

*John Allen reports on
this leading knitwear
exhibition and
introduces four new
designers — names to
look out for*

MASTERtouch



season. Over the last two years the collections shown have reflected the depression the industry has been going through, but this year there was



Jo Sheffield.
Waistcoat with
woven fabric
detail

definitely a change in the air. A whole new look could be seen emerging; all-over pattern has been abandoned by many companies in favour of plain coloured knits, with intricate stitch constructions. These garments were often co-ordinated to allow whole garments to be worn together to give a total knitted look. This year the established companies showed

collections which made use of their traditional skills: quality, cut and style. The young designer companies trying to break into the market, showed collections that broke new ground. These demonstrated that the reputation of British knitting for being inventive and innovative is

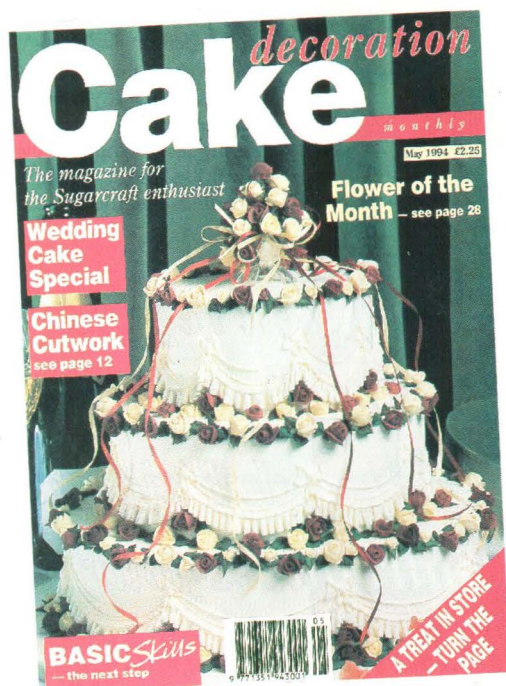
Felted waistcoat
by Jo Cranston
in 100% Wool



still safe and alive in their hands. There were, however, a large number of ethnic knits to be seen, with rich geometric patterning worked in bright, but often slightly chalky colours. There were also border designs used with large isolated motifs, many in natural colours. These all looked slightly tired against

the new Classic and Eco (ecology) looks. The trend towards using products that are ecologically sound has been taken up by 'Art Work'. Always a company at the forefront

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The Cake Decoration and
Sugarcraft Show
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of new trends, they showed a collection called 'Eco Tricot'. The garments and styling were new and original as one has now come to expect from one of our established designer knitwear companies. Mostly plain coloured sweaters were shown relying on stitch construction, texture and styling for their appeal. The two yarns used throughout this collection were very interesting. One was a cotton/linen based yarn wrapped in wool/alpaca. The second was a 50/50% wool and cotton mix made from recycled denim and wool. Eco friendly yarns and fabrics have been gathering converts amongst the design community for some time. This is an important trend and will be seen emerging in many collections and fields of textiles over the next months. 'Evergreen' is one of the companies making and specialising in recycled yarns. I wrote about them in this column a little time ago, since then, they have expanded their range. I am told they will soon have yarns that will be easy to knit with on domestic machines.

This year *Harpers and Queen* magazine sponsored a Designer's Pavilion within the exhibition. Some of the most wearable and desirable new classic garments were to be seen in this section. One of the most attractive of these collections was presented by N. Peal. Their garments were produced in 100% cashmere with sophisticated styling, extremely desirable knitwear. Many of the garments were made and designed to interchange and co-ordinate together, all coloured in fashion classic shades. The knitwear was superbly produced, knitted in the finest yarns, British knitting par excellence. (See illustration on page 91).

In the Designer's Pavilion luxury quality yarns prevailed, pure lambswool, silk, cashmere, alpaca and mixtures of these were the order of the day. This trend to natural yarns is worth noting! Companies such as Edina Ronay demonstrated just how beautiful plain machine knitting can look when produced in quality yarns and styled by a fashion designer with an excellent eye for silhouette, colour and style. This collection of garments was easy to wear, long,

slender and flowing, making imaginative use of rib structures and finishing. Patricia Roberts and Susan Duckworth, showed co-ordinated ranges of knitted garments in some of the most complicated and intricate stitch constructions to be seen in the show. Patricia Roberts also made good use of small amounts of angora yarn to add luxury to already richly textured surfaces. The trend to plain coloured stitch patterns was also taken up by the young designers responsible for the new Rowan ready to wear collection, K Hargreaves and L Harding.

On the stand sponsored by the Prince's Youth Business Trust, an admirable organisation set up by the Prince of Wales to assist young people in the development of businesses, four new designer companies, Anupama Yadav, Jo Cranston, Jo Sheffield and Icon Junkies, showed their collections. All the designers are recent graduates and each company showed interesting and innovative collections. They lent a much needed new look to the exhibition as a whole, which over the last two years has been woefully absent.

Anupama Yadav showed a collection of richly coloured jacquard designs. The patterns were engineered into geometric shapes giving the use of jacquard pattern a new lease of life. The styling was for the younger market, short and fitted tops, with an overall fresh and appealing look. Jo Cranston is an interesting designer. Most of her knitting had been felted, then cut and sewn into garments. Felting of knitting has been very popular of late in many colleges. It was good at last to see this technique taken into new directions and at the same time produced in such a way that it could be controlled and repeated, enabling Jo Cranston to market felted garments. The fabrics were knitted, then woven or other knitted fabrics were appliquéd on top, to create original and very attractive designs. Jo's range of garments demonstrated the possibilities of felting when used imaginatively by a talented designer. It was impossible to go through the range and not buy! (See illustration 2). Jo Sheffield showed a collection of machine knitted

MASTERtouch

waistcoats and hats. The hand framed knitted fabrics were combined with woven cloth from a wide variety of sources, some of these were antique hand woven pieces giving a uniqueness to many of the knitted items. See illustration 3.

Barbara Kusinska and Janette Scollen are the young designers behind the company 'Icon Junkies'. Their collection consisted of simple up to the minute styling and very wearable sweaters and waistcoats. Jacquard patterning was used sparingly, often just on sleeves or as a detail on otherwise plain sweaters. Some of the garments had different coloured sleeves or backs, making interesting statements of scale and colour. In place of buttons and the usual zips, Icon Junkies had used industrial steel wing top screws, washers and the like. These gave the garments a really new look and attracted a great deal of interest.

The 'Design in Knitwear' exhibition is the barometer not only to the health of the knitting industry in this country, but for the new trends coming in over the next year. This annual exhibition is a must for anyone seriously involved in the design and making of fashion knitwear.

John

Information:

'Design in Knitwear',
Business Design Centre,
Islington, London
Tel 071-637 3313.

Evergreen, Albert Mills,
Bradford Road, Batley Carr,
Dewsbury, West Yorkshire
WF13 2HE.

Remember June is the month for many of the Art and Design shows around the country. Also in the first week of July at the Business Design Centre, Islington, you can see over 25 college shows all under one roof. For dates and times phone 071-637 3313.

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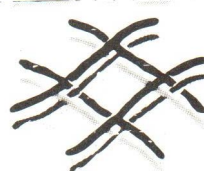
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REPORT

FROM THE SHOW

Our final show of the season was the Southern Knitting and Needlecraft Exhibition from the 18 to 20 March 1994 held for the last time at the Bristol Exhibition Centre.

The show ran for seven days and attracted visitors from the Midlands, the West Country, the South and many came from Wales. There were workshops and demonstrations running throughout the exhibition as well as the super fashion shows which attracted capacity audiences.

Both knitters and stitchers had a wealth of exhibitors to visit and talk to and as we were positioned opposite one of the exits it was fascinating to witness just how much shopping people can actually carry if they really put their minds to it!

We also appreciate just how many visitors who enjoy a particular craft, hobby or past-time are interested in trying their skills at something totally different, whether it's knitting, sewing, dressmaking, doll making or cake decoration — there is something for everyone at the shows to stimulate their creativity.

Unfortunately, the Bristol Exhibition Centre with its charming position overlooking the water is being closed down and refurbished into a shopping mall.

However, a new venue has been located for the Southern Exhibition in 1995, this is at Brislington which is just a short distance from Bristol City Centre with ample on-site parking.

Another new venue for the autumn is in Liverpool. The Merseyside Exhibition Centre is situated at Albert Dock and is

an excellent and easily accessible site in a superb custom-built exhibition hall. This takes place from 4 - 6 November 1994.

Although we have a break from exhibitions for the summer months, now is the time for our club members to get busy. We are running the competition again this year, the winning garments to be on display at the NEC. Any machine knitted garment can be entered, the only stipulation is that all entrants belong to a club on our list.

As usual there will be three super prizes, details of these can be found on page 40, and we will need the garments to be at the MKN offices by the end of August. Individuals can submit garments or they can be a joint effort — the choice is yours, and we look forward to receiving them over the next few months.

The National Exhibition is at the NEC Birmingham from 29 September to 2 October 1994.

We are publishing two letters we have recently received from visitors to two of the exhibitions. We would like to point out that any correspondence and comments made about the exhibitions are taken into consideration and resolved wherever possible. We are always interested to hear your opinions as the shows are run for the benefit of our readers.

Dear Madam,

I am writing to say how much I enjoyed the Knitting Exhibition at G-Mex, Manchester,

which I attended last Saturday. The fashion show was superb and I came away with many new ideas, the range of stands was excellent and everyone was very helpful. I do, however, have one complaint and it was one I heard many times during the course of the day, and this is relevant also to the shows at Birmingham and Leeds.

There is just nowhere to sit down and have a rest for 10 or 15 minutes. Many of the customers are, like me, well over 40 years old and we do need to find somewhere to rest our legs. I know there is a small area provided for drinks, but really it is insufficient. Ladies in their 60s having to sit on the floor to have a cup of tea is not what is expected from a show sponsored by MKN.

Please, please, before your next show, think about some extra seating where we can sit and look through our new pattern while deciding what colour yarn we want to buy.

I am sure that if you print this letter you will also get further ideas for future shows from your readers.

Many thanks for a wonderful magazine and shows which are indispensable to all we knitters.

Yours faithfully

**Miss Pope
Allerton
Liverpool**

Dear Sirs

I am writing this letter to make you aware of a

potential disaster that could have happened at the 10th Southern Knitting & Needlecraft Exhibition in Bristol yesterday.

My two friends and I had seen the fashion show, (which was very good) and as we were leaving by the only available exit, the ladies waiting to see the next show met us at the door, which resulted in a solid mass of bodies being pushed first forwards then backwards but mostly just being squashed at a standstill.

When at last I was pushed clear I made my way to the organiser's office and told them what was happening, behind me was one of the exhibitors who was also coming to tell them what was going on — all it needed was a small child or elderly lady to fall, faint or worse still panic and a Hillsborough-type disaster was ready in the making.

The organiser said they had a contingency plan and would open other doors.

My main question, at that moment being, why wasn't there someone on the doors controlling the number of people entering the fashion show area before the others had left it?

I am hoping to attend the exhibition in Birmingham in the autumn and will be keeping my fingers crossed that a similar situation does not arise again.

Yours sincerely

**Jean Jones
Whitchurch
Cardiff**

The Sweater's Great *but*

There are many different lengths of sleeves as 'standard'. Sleeveless, cap sleeved, short, elbow length, bracelet length, wrist length and beyond (DIAGRAM 1).

Sleeveless — is best adapted from a set in sleeve or raglan sleeve pattern.

Cap sleeved — this is just a drop shouldered pattern without the sleeve. The cap should just cover the shoulder. It can also be shaped from a set in sleeve pattern.

Short sleeves — come down to about midway between shoulder and elbow.

Elbow length — as it suggests reaches the elbow and is a very flattering short length for anyone who has lost muscle tone in the upper arm!

Bracelet length — comes to midway between the elbow and wrist.

Wrist length — is, of course, the 'standard' long sleeve. Initially you will probably want to work on a simple adjustment so let's start with getting the standard long sleeve to suit you. I will use the cardigan pattern on page 61 of MKN September '93 for my examples.

Begin by finding measurements A and D from last month's doll chart. These are shoulder to shoulder (A) and shoulder to wrist (D). For my size 96cm example, measurement A = 38cm and D = 60cm. Let's look at the sample garment block again (DIAGRAM 2).

First, let's find the total length from centre back neck to wrist on the pattern. Add the shoulder and neck measurements and divide by 2, thus

$15 + 20 + 15 = 50 \div 2 = 25\text{cm}$.

Now add the sleeve and cuff length to this figure, thus $47 + 6 + 25 = 78\text{cm}$ TOTAL

(DIAGRAM 3).

Now take your body measurement A, divide it by 2 and add measurement D $A=38, \div 2 = 19 \quad D=60, +19 = 79\text{cm}$ TOTAL.

If your body measurement is within 1cm either way, the sleeve should be fine (but you can adjust it). Let's say you want to decrease or increase the length by 5cm.

Decreasing length by 5cm

Find the sample sleeve length (not including the rib), in this case it is 47cm. Subtract 5cm from 47cm giving 42cm.

Draw out a new sleeve block (DIAGRAM 4).

Before filling in the new measurement, notice that this particular sleeve is inset to the body by 3cm. (See measurements on diagram of back). This means the last 3cm of the sleeve should not be shaped.

$42\text{cm} - 3\text{cm} = 39\text{cm}$.

As we have changed the length of sleeve the side shaping will be affected, so

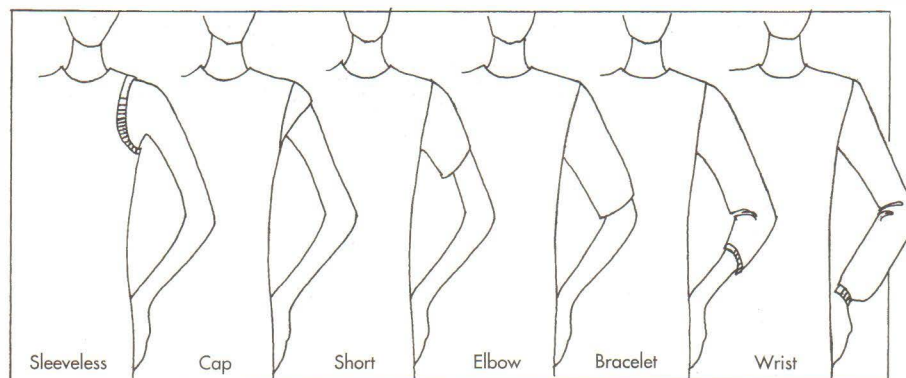
Many knitters find adjusting sleeve lengths daunting — not so! With a few simple calculations your sleeves will be the length you want them every time

Sleeves — what lengths will you go to?

Carol
McCAIG

The Sweater's Great but...

DIAGRAM 1



let's work out the new increases. It is much easier to work on half of the sleeve. So draw out a half sleeve (DIAGRAM 5). Mark in the stitches for the cuff

and the sleeve head. Now work out the rows to be knitted using the tension 3 stitches and 4.1 rows to 1cm (30 stitches and 41 rows to 10cm). To work out the rows

$39\text{cm} \times 4.1 \text{ rows} = 159.9$ say 160 rows.
 $3\text{cm} \times 4.1 \text{ rows} = 12.3$ say 12 rows.

So, by looking at the diagram we see we need to increase from 42 stitches to 72 stitches over 160 rows. Subtract the cuff stitches from the sleevehead stitches $72 - 42 = 30$ stitches.

We need to increase 30 stitches over 160 rows, so divide 160 rows by 30 stitches $160 \div 30 = 5.33$ rows.

It is not possible to increase every 5.33 rows so find out how many rows are knitted by increasing every 5th row. Multiply 30 by 5 = 150 rows. It is quite acceptable to increase 1 stitch every 5th row 30 times.

The 10 rows space could be knitted at the cuff or sleevehead after finishing the shaping. Mark with waste yarn before knitting the 12 rows straight. Remember to work the increases on both sides of the sleeve!

Increasing length by 5cm

Again draw a diagram of half a sleeve (DIAGRAM 6). Find the sleeve measurement less the rib which is 47cm. Add 5cm to this giving 52cm as the new sleeve length. Remember to subtract the 3cm allowance for the inset sleeve $52 - 3 = 49\text{cm}$. Work out the rows using the 1cm row count. $49\text{cm} \times 4.1 \text{ rows} = 200.9$ say 200 rows.

$3\text{cm} \times 4.1 \text{ rows} = 12.3$ say 12 rows.

We still need to increase 30 stitches but this time over 200 rows.

$200 \text{ rows} \div 30 \text{ stitches} = 6.66$ drop the .66

and $30 \text{ stitches} \times 6 = 180$ rows.

The shaping is increase 1 stitch every 6th row, 30 times.

This leaves us with 20 rows spare. These could be knitted straight but it may look a little odd so we could try increasing several stitches over the first 20 or so rows and the rest evenly over approximately 180 rows, giving us 30 increases and 200 rows.

If we were to increase every 8th row over 180 rows, we could increase by 22.5 stitches worked out thus $180 \div 8 = 22.5$ drop the .5, $22 \times 8 = 176$ rows making the shaping increase 1 stitch every 8th row, 22 times.

Initially we had 200, so $200 - 176 = 24$ rows left for shaping.

We used 30 stitches to increase $30 - 22 = 8$ stitches left to increase.

$24 \text{ rows} \div 8 \text{ stitches} = 3$, so increase 1 stitch every 3rd row, 8 times.

This will give a better line to the sleeve. Work the (increase 1 stitch every 3rd row, 8 times) first followed by the (increase 1 stitch every 8th row, 22 times). This will give a fuller sleeve at the wrist.

Whilst we are altering the length, how about the width at the wrist?

You now know how to work

DIAGRAM 2

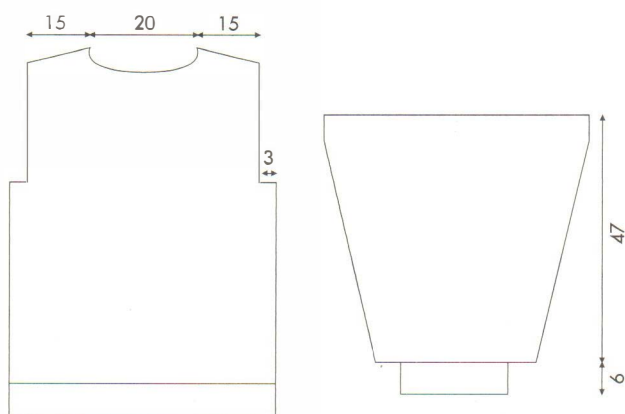


DIAGRAM 3

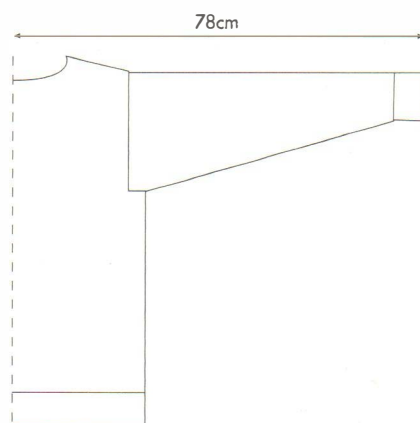


DIAGRAM 4

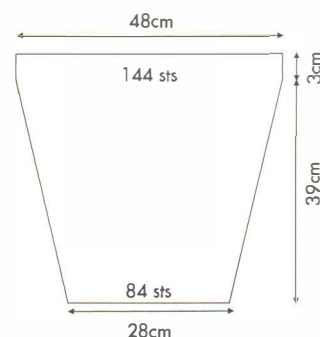


DIAGRAM 5

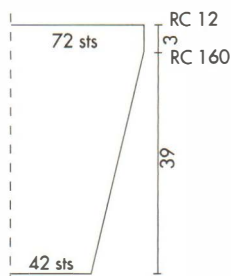


DIAGRAM 6

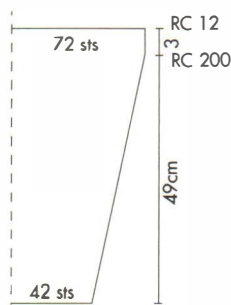


DIAGRAM 7

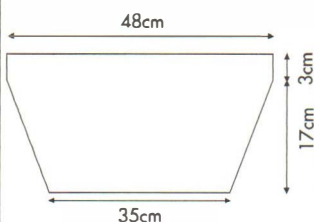
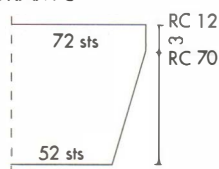


DIAGRAM 8



out the increases so perhaps the sleeves could be made wider at the wrist for a fuller look. Add the cuff afterwards, putting the sleeve stitches evenly onto the cuff so there are three or more stitches on some needles. Knit 1 row and cast off behind the sinker posts. If the sweater is lacy, the sleeves could be knitted straight and gathered onto a deep cuff — very effective. This also looks great when knitting Intarsia sleeves, just look at some of Kaffe Fassett's work. And there are no increases to compute!

How about knitting an elbow length sleeve onto a long-line cardigan for spring or a short sleeve onto a cropped length sweater? To knit the shorter length work out how long the

sleeve needs to be, as before, and draw a diagram (DIAGRAM 7) marking on the length and width at the sleeve head. Now if you make the bottom edge the same as the wrist measurement, the sleeve will look unbalanced and the increases a little sharp. Measure around the part of your arm that the sleeve will end at. For example, this will be 25cm just above the elbow. Now add some ease, 10cm will be fine, so the new measurement will be $25 + 10 = 35$ cm. Work out the increases as before (DIAGRAM 8). 72 stitches - 52 stitches = 20 stitches to increase over 70 rows.

$70 \div 20 = 3.5$, drop the .5, $3 \times 20 = 60$ rows, this leaves 10 rows.

So, the sleeve could be knitted thus:

Knit increasing 1 stitch every 3rd row, 20 times, knit 10 rows, mark with waste yarn and knit 12 rows straight. The waste yarn helps with the making up.

Once you have knitted a few sleeves, you will find the ease that suits you and balances well with the shape of the sweater. A short sleeve can also be pulled in with ribs. Remember to allow for the rib length when

working out the sleeve length. When looking at various ways of changing the sleeve lengths, don't forget the many creative possibilities for cuffs. The only thing stopping you is yourself! If you don't like the results, just pull them out — no harm done! If you are going sleeveless, make sure the armhole isn't too revealing — a wider band around the opening can help. Always check the cuff width, will it fit comfortably over your knuckles and on to the part of the arm it is supposed to sit on. If you are just going for six rows of ribbing on a long sleeve, how far will the sleeve come down when your arms are by your sides? Sometimes knitting the sleeve a little shorter is more flattering.

If you have lengthened a sweater with a bit of lace around the hem, how about putting some on the end of the sleeves? (See MKN May '94 for samples). Or perhaps a fluted hem which could be made exactly the same way as a sideways knitted skirt but on a smaller scale! If in doubt, draw a diagram of one panel with the measurements on — you can do it!

The length of the ribbed cuff is also a very personal thing. Some people always fold them

back — so knit twice as much length — a wide sleeve could be finished with a long cuff, say 10cm, giving a bloused sleeve. Remember to loosen off the tension a little as you work up the cuff — the further you go up your arm, the wider it is! Try 2cm of rib which is just enough to stabilise the sleeve edge. For those lucky enough to own a garter carriage, gather a sleeve onto 3cm of garter stitch — wonderful!

How about cabling a cuff (Sample 1)? Cast on full-needle rib and after knitting the circular rows, transfer the stitches for cabling.

Cuffs could be knitted in Intarsia, Fair Isle (Sample 2), slip or tuck stitch, or woven on mohair coats or chunky jackets. Pin tucks can be made by hand manipulation on the single bed (Sample 3) or by slipping on the double bed — try knitting your next couple of garments without using the usual rib, mock rib or stocking stitch cuffs or hems! You will be pleasantly surprised at the results and one thing always leads to another! Next month, we'll try different necklines.

Until then,

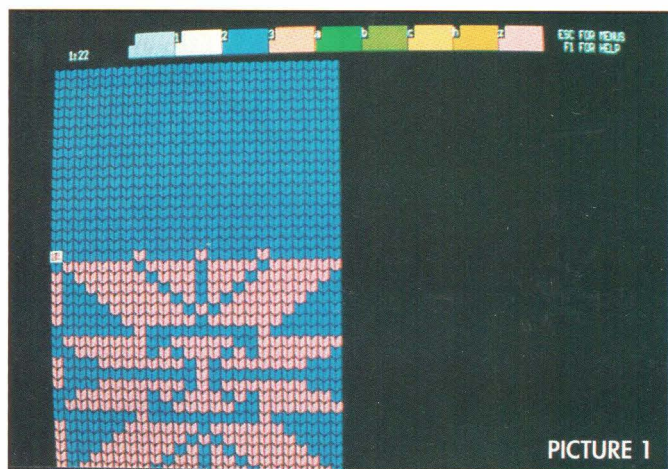
SAMPLE 1

SAMPLE 2

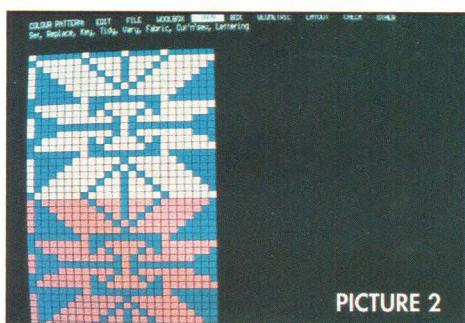
SAMPLE 3

Carol

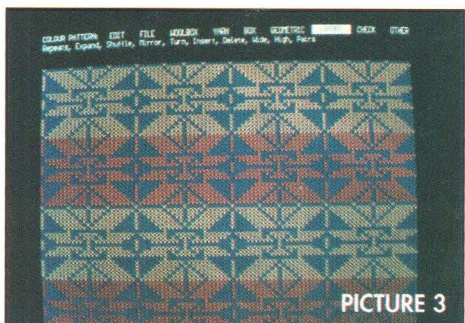
The Electron of Ma Kn



PICTURE 1



PICTURE 2



PICTURE 3



PICTURE 4

Last month we looked at designing a garment shape on DesignaKnit, now for one of the really fun parts — designing the stitch pattern! You have defined the (rough) size of your design and obtained the palette of colours you want (see May MKN), so now you can start 'painting' directly on to the screen.

BASIC PAINTING

To draw in stitches, you need to press 'Edit' — then you can use the mouse or the keyboard to draw. As you can see in Picture 1 — the different colours in your selection are lettered or numbered (you choose the letter or number when you

select the colour in the Woolbox). Pressing the same (letter or number) key will give you a stitch of that colour in the square that the cursor is sitting in. You can move across to blank and different areas of the screen using the arrow keys. If you want to work a continuous design in one colour, then you can either press

DIAGRAM 1

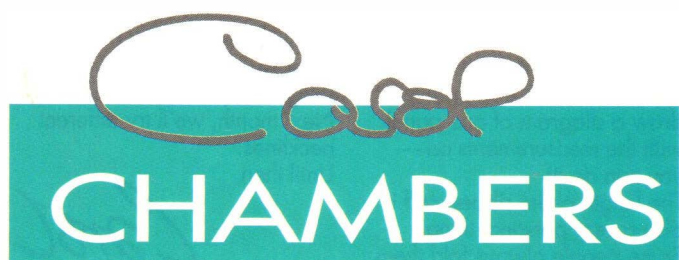
THIS OPTION INSERTS ROWS ABOVE THE CURRENT STITCH.
NUMBER OF ROWS TO INSERT : 2



the colour key and ENTER or press the colour key and the left button of the mouse simultaneously. As you move using the arrow keys or the mouse, the selected colour is trailed over any squares or stitches that you cross.

GRIDS AND FABRICS

You can select whether to work on to a gridded or stitch shaped background. Select 'Yarn', 'Fabric' and ENTER, then select 'Grid'. If you are viewing a gridded screen, then this will be replaced by



*Carol concentrates on
designing the stitch pattern*

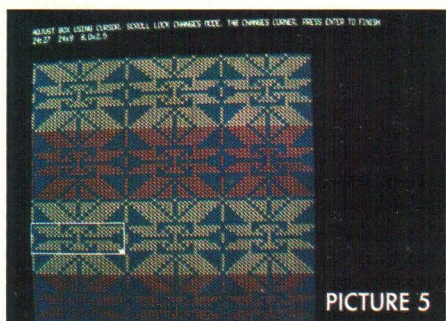
Electronic Age Machine Knitting

one full of stitches and vice versa. The size and proportions of the grid bear a direct relationship with the tensions you have entered.

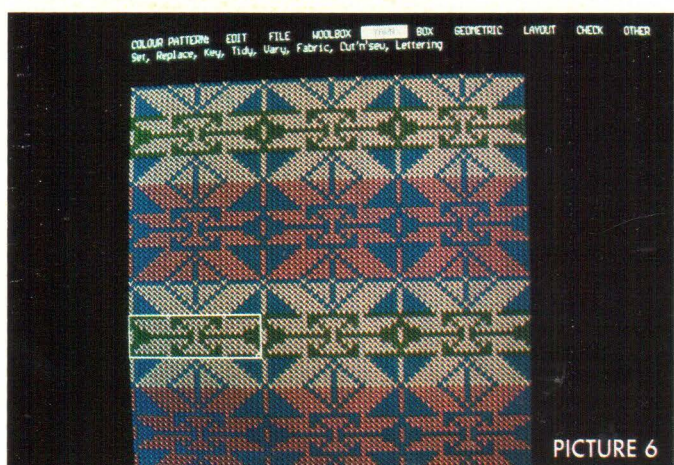
Picture 2 shows the original design one stage further, on a grid rather than in stitches.

For some Passap/Pfaff designs, the resultant knitting is nearer screen proportions if a square grid is used. Simply set the same

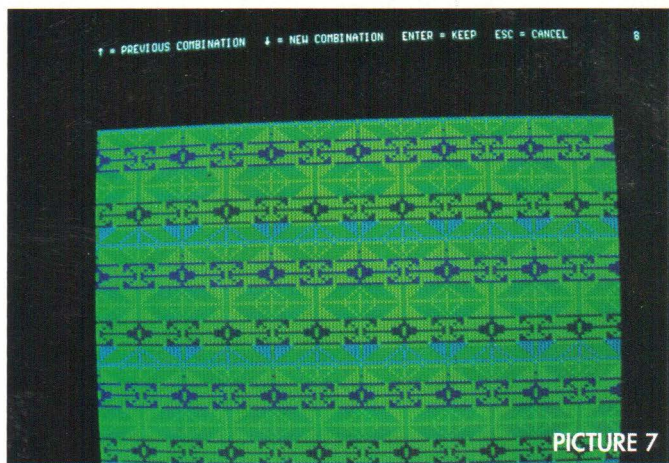
number of stitches and rows to 10cm in the 'Tensions' menu (you will need to exit the colour menu to do this and then re-enter it to continue with



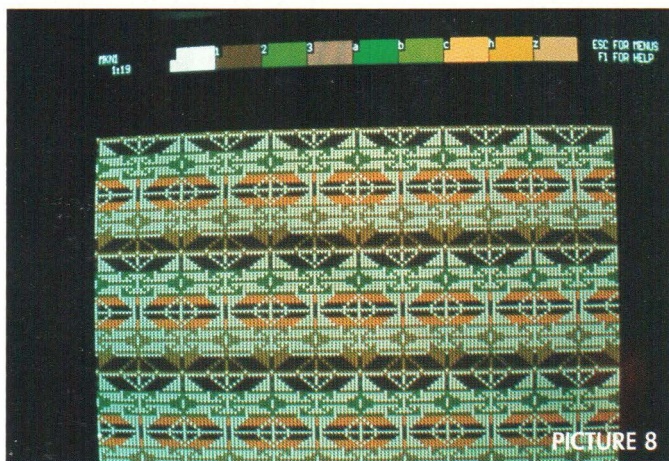
PICTURE 5



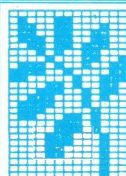
PICTURE 6



PICTURE 7



PICTURE 8



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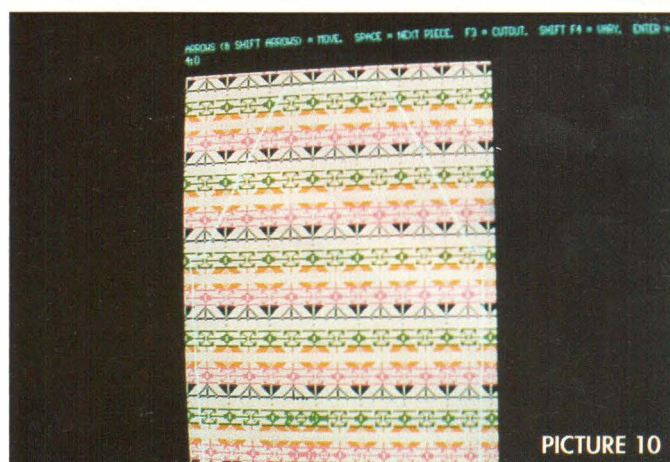
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the stitch pattern, but it only takes seconds). You will find when you return to your grid it is square.

Incidentally — a square grid is essential for really successful rotation of patterns and is useful if you want to design a

cross stitch pattern or another graph-based design.

VIEWING DESIGNS

Selecting the number of repeats of the design that you want to see whilst you are working on it is a useful facility. Pictures 1 and 2 show

a single horizontal repeat. However, as this is being designed as a repeating pattern, it is useful to check and ensure that the edges of the repeats marry up as you would like. To set the number of repeats, ESC from 'Edit' and select 'Layout'. Then select 'Repeat', 'Horizontal' and type in the number of repeats you want. Picture 3 shows four repeats of the design so far and Picture 4 shows 26 repeats. Of course, the more repeats you enter, the smaller the design becomes and the fabric/stitch grid disappears altogether in Picture 4 as the size reduction makes it impossible to see. However, the versatility of the repeat facility is a great help when you superimpose pattern

pieces — which we will look at later.

AMENDING DESIGNS AND COLOURS

Another function within the 'Layout' menu is the ability to increase or reduce the number of stitches and/or rows. Using the 'Edit' menu, position the cursor where you want the changes to happen. ESC and select the 'Layout' menu. Select 'Insert' (or 'Delete' — as appropriate) and check out the screen as you give your commands — as you can see from Diagram 1 — there is always a reminder of what you are about to do. Changes occur from the cursor position. We have added two rows to extend the design and these

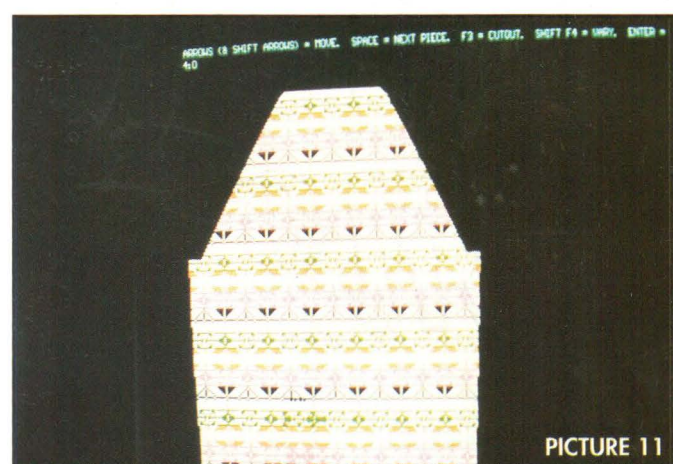


DIAGRAM 2

On - screen knitting	
Mode	:COLOUR PATTERNS ONLY
Knitting machine	:Toyota Standard punchcard
Garment piece	:
Colour pattern	:MKN4JUN
Knitting method	:I
Switch rows	:33
stitches	:24
Cable connected (Y/N):Y	

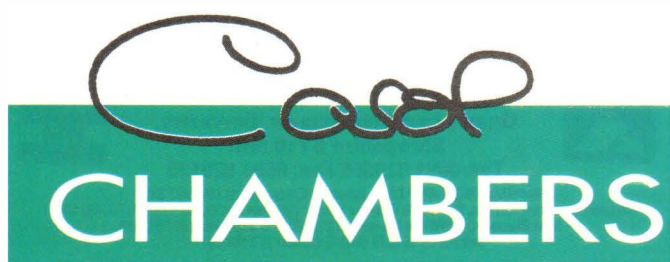
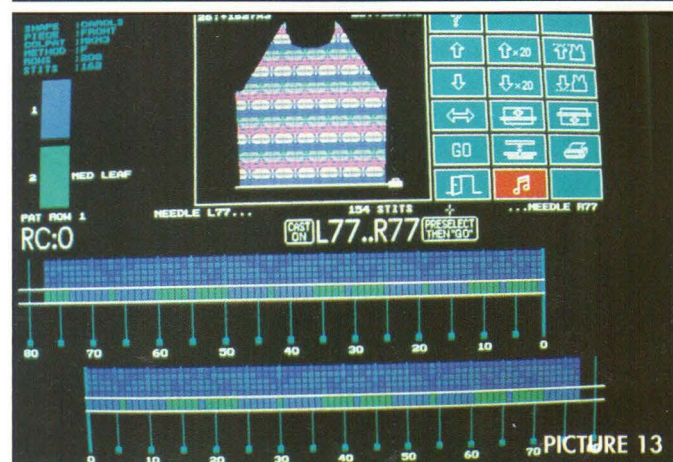
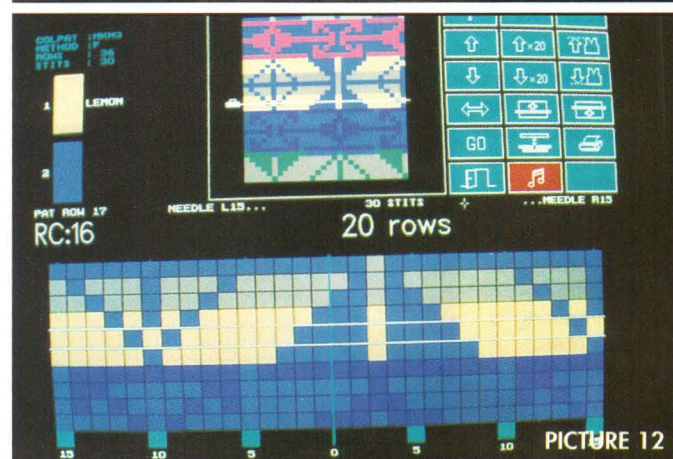


DIAGRAM 3

On - screen knitting

Mode	:INTEGRATED	
Knitting machine	:Toyota	Standard punchcardj
Garment piece	:	
Colour pattern	:MKN1JUN	
Knitting method	:F	
Swatch rows	:33	
stitches	:24	
Cable connected {Y/N}:Y		

BACK
 FRONT
 SLEEVE - LEFT
 SLEEVE - RIGHT

will be exactly the same as the one which the cursor was on. You can edit them to suit a change of pattern as desired later.

There are many ways to amend the colours without re-drawing parts of the pattern. If you want to completely change one colour, then this can be done using a 'Short Cut' key in the 'Edit' menu, or by selecting 'Yarn' in the general menu. Your options of what colour to change and how to change it appear on the screen, simply select the option you want.

By the way, you don't need to worry about making mistakes after you select an option. If you do something you didn't mean to, or that you don't like the effect of, then simply get into the general colour menu and select 'Other' and then 'Undo' and the pattern as it was before you made changes will reappear. This is true for changing colours, repeats, sizes, inserting and deleting rows and stitches (and possibly a few things I've not yet mentioned!).

SELECTIVE CHANGES

If you want to perform an action on just a part of the design, then you do it by drawing a box around it. In Picture 5 we are in the process of drawing a box around part of the design to amend one of the colours in this area. Picture 6 shows how we have changed the blue originally in the box to green, by asking for a colour change in the 'Yarn' menu. Without the box, all the blue in the design would have been changed to green.

Boxes can also be used for saving parts of a design — this function being called 'Export'. Select 'File', then 'Export' and you will be asked to put a box around the

portion you want to export. When you have done this and pressed ENTER, you will be asked for a name for the export — give it whatever name you like (up to 8 characters long) and it will be stored with your other patterns. It can be used as a repeating design in its own right, or 'Imported' into this or another design.

Further use of a box is to change something within it — you can shuffle a section of the design up or down, right or left (a quick way of producing counterchange patterns); mirror them, either vertically or horizontally — you can even change their height or width — but remember whatever you choose to do whilst there is a box on the screen will only happen within the box.

QUICK COLOUR FUN

If you remember, last month I said that I kept a notebook with colour numbers in. One quick way I found to build up a library of colour numbers I liked was to use the 'Yarn', 'Vary' function. Pressing the arrow buttons after this selection gives you a random colour change for the whole of your design. Picture 7 shows quite a dramatic change. Picture 8 is one of the changes we liked and saved — together with its associated palette by pressing ENTER. Repeating the operation brought us another colour scheme we liked — as shown in Picture 9.

COMBINING STITCHES AND GARMENT PATTERNS

You can combine stitch designs and pattern shapes from either the colour or the 'Superimpose' menu. These work slightly differently and the total options open to you may depend upon which

version of DesignaKnit you have. Picture 10 shows a repeated design with a piece of our raglan garment (from last month) superimposed as a white outline on to it. You can shuffle the garment outline to have the pattern centred as you want it. The effect is easier to see when the 'Cutout' is chosen as shown in Picture 11. Each piece of the garment can be superimposed in this manner and the finished selection saved, so that the pieces can be knitted exactly as you have chosen.

KNITTING FROM SCREEN

Space necessitates only a quick look at the basic options available. You can work your tension swatch, completed with visual colour changes direct from the screen if you desire. From the Main Menu select 'KNIT'. Three choices are available to you — Shaping Only — without colour patterns; Col Patterns Only — without shaping; Integrated — Shaping and Col patterns. Diagram 2 illustrates the selections to be made, having chosen Colour Patterns Only. You can actually work from the screen whether the cable is connected or not — with the cable connected the movement of the carriage changes the screen rows, without it, you need to do this manually. The resultant knitting screen is shown in Picture 12. Use the mouse to move up row by row if you need to do this manually — otherwise the rest of the

knitting instructions and colour changes are self-evident on the screen.

If you select 'Integrated' your selection screen is as shown in Diagram 3. The garment parts are available for selection when the 'Garment Piece' is highlighted. Picture 13 shows the knitting screen once you have selected the options you want. You can see how easily you can knit from the screen, with all the details of stitches and colour pattern laid out before you.

DESIGNING WITH SHAPES

If you haven't any particular shape in mind when you set out to design, try making use of the 'Geometric' menu. Using this you can draw lines, squares, rectangles, circles and ellipses. Press 'G' and highlight then ENTER the shape you want. A white box will appear on the screen. You can move and reshape this box by using the arrow keys. When the scroll key is on, the complete box will move, when it is off, only one side, corresponding with the cursor, will move. When you are drawing a line, it will commence at the bottom left and finish at the bottom right of the box.

PRINTING

Diagram 4 shows a standard punchcard printout of the shape selections that you can draw — obviously position and size is a matter of choice. If you want to resize the pattern, press 'Layout' and choose 'Wide' or 'High'.

DIAGRAM 4

Knitting method	:Fair Isle
Colour pattern name	:MKN2JUN
Printout format	:Punch card / mylar template
Template for Brother	Standard punchcard

30
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3
2
1

DIAGRAM 5

Knitting method :Fair Isle
Colour pattern name :MKN3JUN
Printout format :Punch card / mylar template

Template for Singer Electronic

Sheet number 1. Total pattern size = 81 rows by 24 stitches.

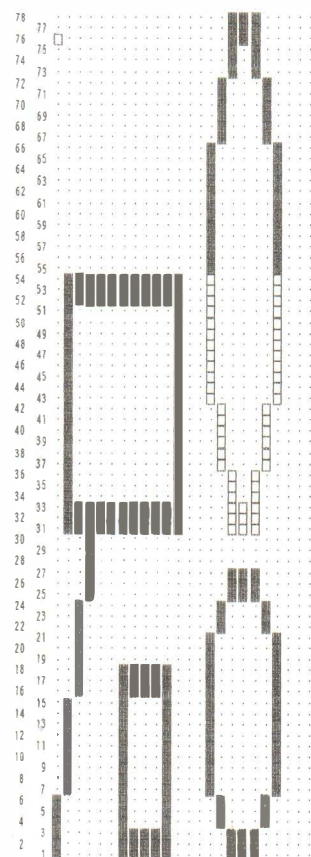
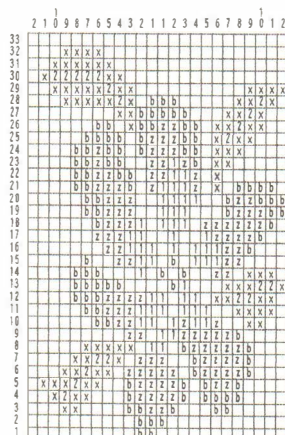


Diagram 5 shows the effect of multiplying the design in Diagram 4 by three after selecting 'High'. The printout selection made was for a Singer electronic machine — you can see that the printing is to a different scale than in Diagram 4. More colours were used for the shapes in the pattern printed as Diagram 5, the program is sensitive to the fact that a Fair Isle print had been selected

and that no more than two colours can be worked in Fair Isle in any one row — hence the hollow boxes which appear in part of the card — they signify that there are two contrast colours selected in these rows. You obviously have the option to change the design and reduce the number of colours or use another knitting technique to work it, but at least the printout warns you there will be problems!

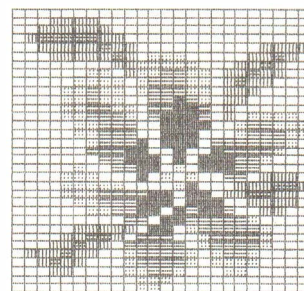
DIAGRAM 6

This is the repeating unit of your colour pattern...



THE PRINTOUT HAS BEEN INVERTED FROM LEFT TO RIGHT.

DIAGRAM 7

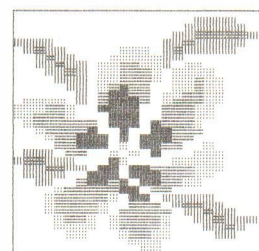


(SCALING = 80% OF ACTUAL SIZE. MULTIPLY DIMENSIONS BY 1.25 TO OBTAIN ACTUAL SIZE)

THE PRINTOUT HAS BEEN INVERTED FROM LEFT TO RIGHT.

DIAGRAM 8

Printout format :Colour pattern pic (shaded)



(SCALING = 80% OF ACTUAL SIZE. MULTIPLY DIMENSIONS BY 1.25 TO OBTAIN ACTUAL SIZE)

DIAGRAM 9

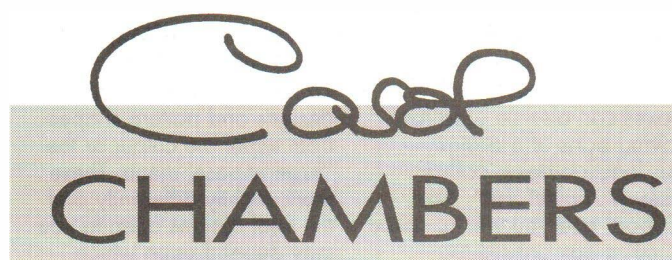
KEY	COLOUR NAME	PRINTER
a		
b	MID BLUE	0
c	FUSCHIA	1
d	NAVY	2
z	PALE BLUE	4

Printer shade patterns: 0=Black 1=Dark grey 2=Grey 4=Vert stripe

FORMATS

When you select 'Print' — from the main menu, there are quite a few choices (the number may depend on your version). Basically there are several ways of printing garment shaping instructions — alone or integrated with a colour pattern and the choice for printing colour patterns is quite tremendous when you consider that virtually every current make and model of

machine is catered for! Punchcards are to scale, so you can put the printout underneath a punchcard and see the black through the dots, so marking them for punching is quite easy. In a similar vein scale printouts are available for Deco, mylar sheets and Singer machines. However, if you are working in Intarsia, there is even a choice of formats for printing — as illustrated in Diagrams 6 and



Carol CHAMBERS

7. Diagram 6 prints out from the letters or symbols that you have allocated to the colours used in the 'Woolbox' section of the 'Colour' menu. Diagram 7 and the pictorial view, shown as Diagram 8, depend on the shade patterns you have allocated to each colour in the 'Woolbox' — see Diagram 9. The final appearance of any of the printouts may also depend upon the type of printer you have. The originals for all the black and white diagrams shown were produced on a dot matrix printer — bubble jet results are more professional and laser prints quite wonderful!

I am very aware that I have only scratched the surface of the possibilities of this program, but as the manual is 144 pages long (without the

additional pages — but don't be worried, it is well indexed and sensibly laid out) it is impossible to do anything else! As I said last month, don't be afraid to ask for a demonstration from your local dealer or at one of the knitting shows. There are many individual courses advertised (albeit a bit scattered area wise) to get you off to a fast start and I have always found Soft Byte respond quickly and pleasantly to any queries you might have — they can be contacted at Quarry Lane, Nantmawr, Oswestry, Shrops SY10 9HH. Tel. 0691 828556. Next month we take a closer look at IntoShape.

Carol

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Cut and neckl

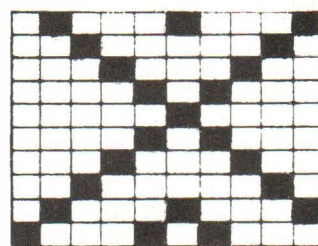
I have been asked to tell you a little bit about myself, so here goes! I live in Stockport, Cheshire and have two children, Jennifer aged six and Timothy aged four.

I spend the time I have between taking them to school and nursery and keeping them fed — that's a difficult task — knitting 'customised' sweaters and teaching machine knitting. I bought my System 9000 three years ago when I was in the middle of my ULCI course and then had the wonderful opportunity of having to learn to use it well enough to pass the exam with it! (I'm glad to say I did).

As I have the System 9000 and 624, it follows that I will be writing from a slightly different perspective than Trudie, who based her instructions on the light-scanning machines. Also, from next month I will hopefully be including a pattern for you based on the technique I cover in my article that month.

This month, I am going to show you one of my favourite techniques, one that makes life a great deal easier for anyone who likes cut and sew, and one that will hopefully tempt more of you to try it! Many knitters are understandably reluctant to try cut and sew, as the thought of

DIAGRAM 1

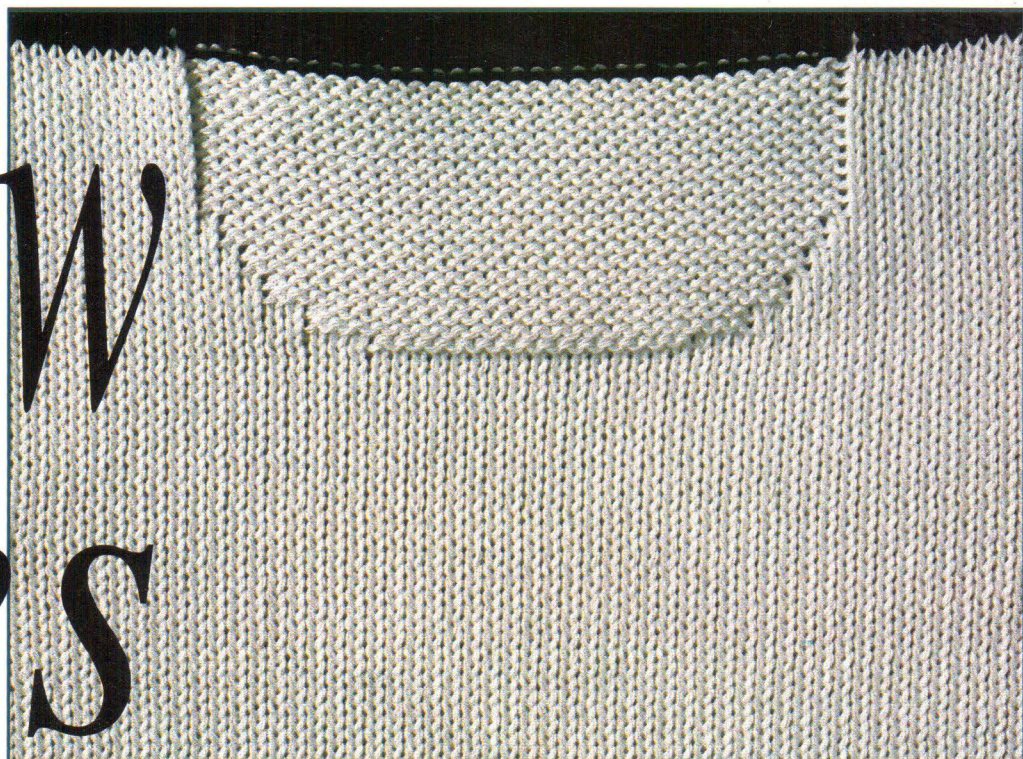


10 rows

10 sts

Reproduced courtesy of Singer UK Ltd

and sew lines



SAMPLE 1

cutting into that carefully-created knitting is quite frightening. Let me assure you that providing you follow a few basic principles, there is no way your knitting will unravel, and after you have practised a few times — preferably on a sample piece — you will find that a cut and sew neckline not only looks good but is quick and easy to do. Here is a list of basic principles, which you should consider first, before snipping your knitting:

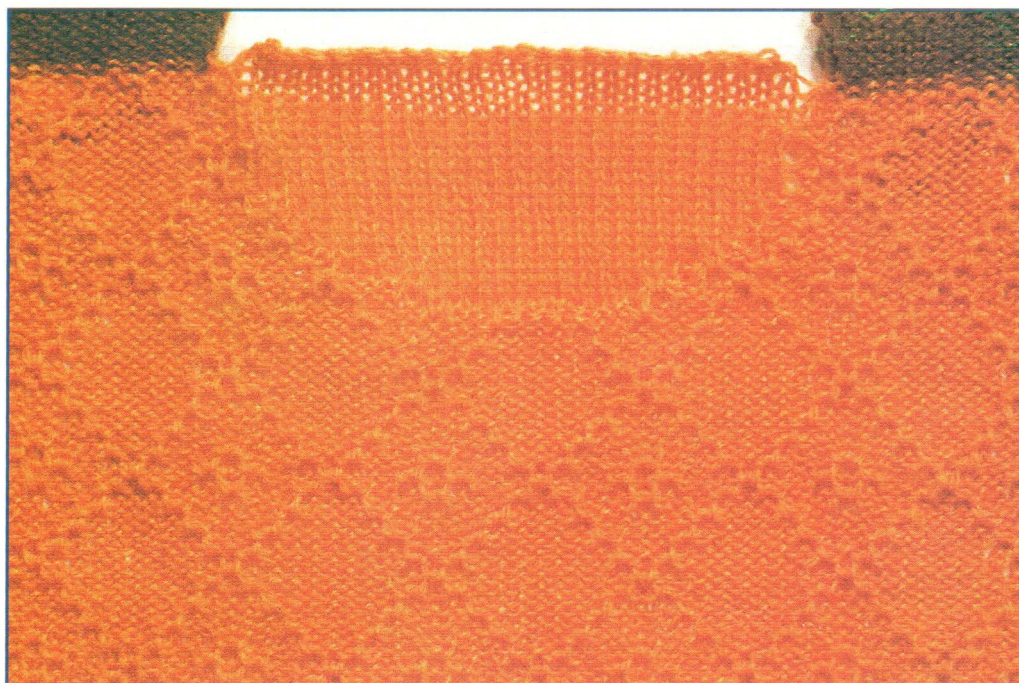
1. Most important is the sewing thread — use polyester as it 'gives' more than cotton.
2. Use a ballpoint needle on your sewing machine.
3. Have sharp scissors — dressmaking scissors are the best.
4. A medium-sized zig-zag is usually satisfactory, and if your sewing

*Hello, fellow Singer knitters!
My name is Karen Diesner,
and I am very happy to have
been asked to take over from
Trudie writing articles for our
machines. I would like to say
a heartfelt thank you to
Trudie for the many
fascinating subjects she has
covered, which I have so
much enjoyed reading and
trying out*

machine will do the triple zig-zag you would use for attaching elastic, that is even better.

5. The drop for a lady's round neckline is usually 3-3½ inches, for a man this is 4-4½ inches.
6. V-necklines usually start at the armhole.
7. The back neck usually fits better if slightly shaped — about 1 inch for adults.
8. Sew first, cut later — do two rows of zig-zag inside the neckline, then cut out about ¼ inch from the stitching.

Cut and sew lends itself well to single bed as well as double bed fabrics — and it is possible with many fabrics to make a neckline blank AS YOU KNIT, so that instead of having to make a template for the neckline, you can see from the knitting itself where you need to sew. If you own the System 9000, you can just follow the neckline shaping on your



SAMPLE 2

shape from the Shape Disk; for any other machine, you can either draft your own neckline shaping and follow that, or use the neckline from whichever pattern you are using. The basic idea with a neckline blank involves transferring stitches from the back bed to the front bed, the same ones and at the same time as you would have been casting off or decreasing on the standard pattern. This then gives you a clear outline in plain/purl stitches, or in stripes with Jacquard.

These are the main points:

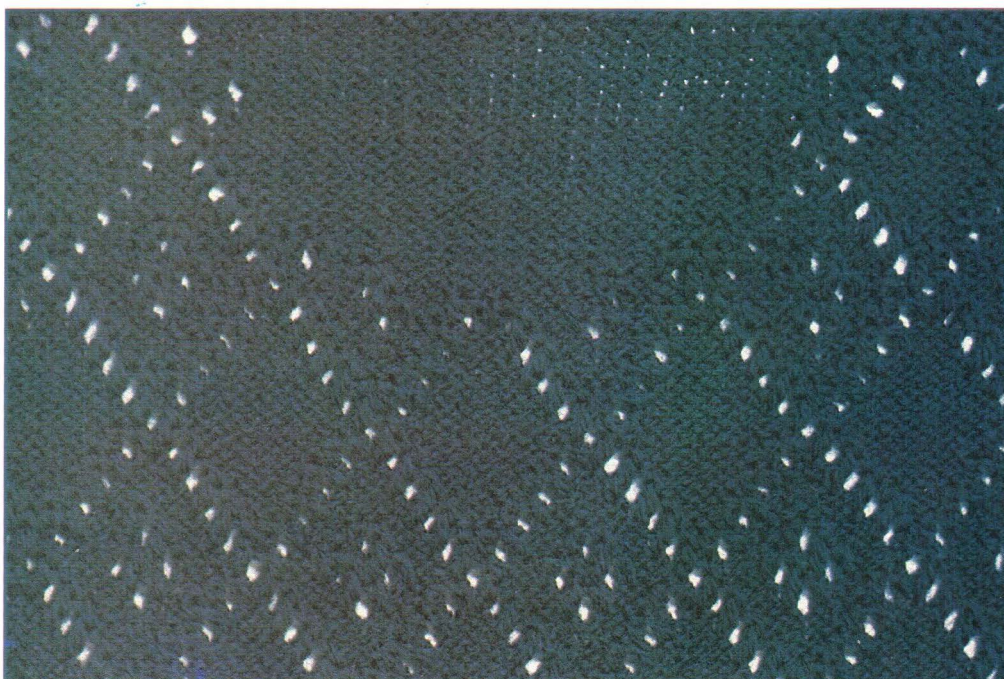
1. At the beginning of the neckline, transfer all the stitches for the centre of the neckline first.
2. Carry on knitting as directed, except that you will be transferring stitches to the front bed at each side of the neckline AT THE SAME TIME instead of decreasing at one side as the pattern would say.

These are some examples of neckline blanks on different fabrics.

You can see how effective this technique is. All the patterned samples are knitted using pattern 477 from the System 9000 catalogue — see Diagram 1. This pattern is reproduced courtesy of Singer UK Ltd.



SAMPLE 3



Sample 1

Stocking stitch. Stitches are transferred from the back bed to the front bed giving a purl outline. Naturally, you need to attach the front carriage when you arrive at the neckline!

Sample 2

Tuck stitch. Stitches transferred as for stocking stitch, but you will see knit stitches outlining the neckline when you look at the right side.

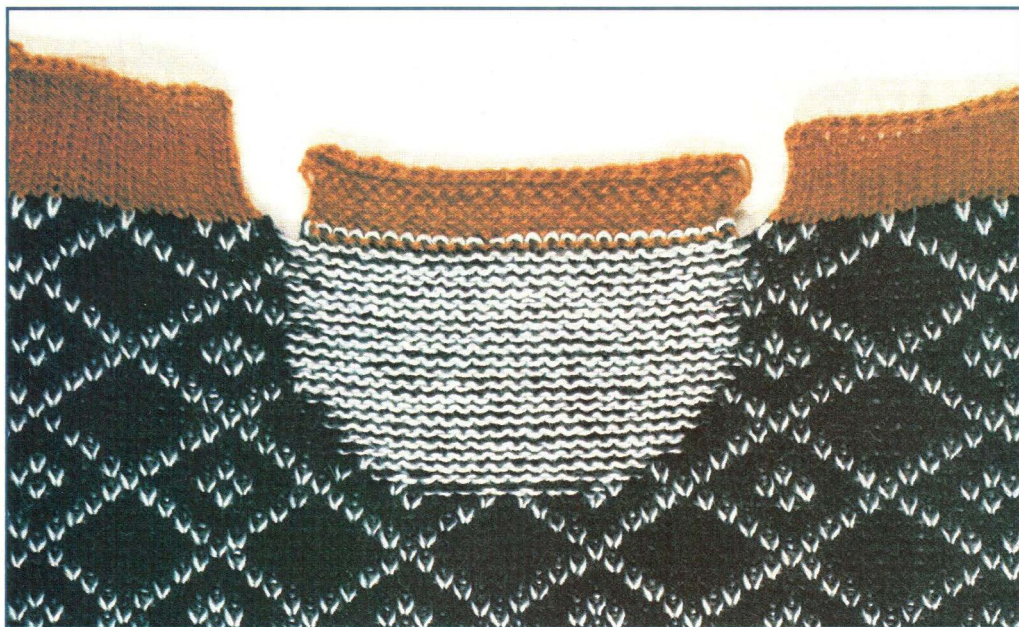
Sample 3

Fair Isle. For owners of the System 9000, if you want to make a neckline blank you can actually draw it onto the design screen, providing you are not using a pattern shape from your disk — but it is not easy. I think on balance I would prefer casting off and decreasing!

Sample 4

Lace. This is slightly different than tuck and stocking stitch, in that the lace is formed by transferring stitches from bed to bed anyway. On a fairly 'busy' pattern, you can achieve a reasonable neckline blank by moving needles corresponding to the neck shaping to non-working position so that lace will not be formed over those needles. You can see the neck

SAMPLE 4



SAMPLE 5

outline best when looking at the purl side of the knitting.

Sample 5

Jacquard. (This is reversible Jacquard). You get a nice clear outline with Jacquard using this technique — you can do this with colour-changer Jacquard also.

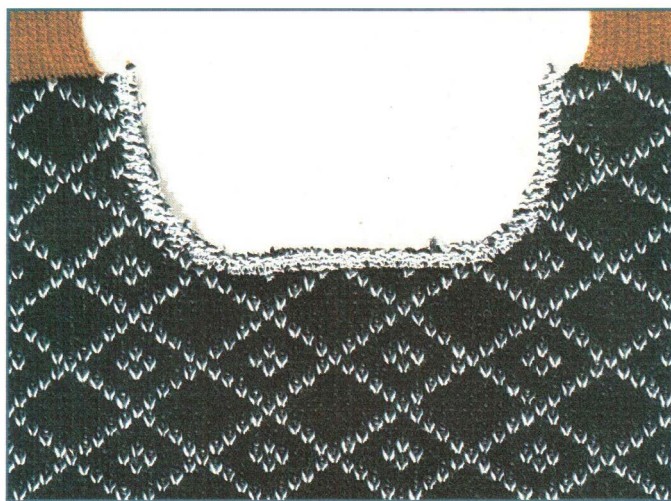
System 9000 owners will know that when you are using a shape from the Shape Disk, you can knit straight up the garment piece, and providing you are doing patterned knitting, you will get a neckline blank in plain knitting. However, you will still need to transfer stitches as above on plain knitting. I make many jumpers with large motifs on the front, which leave the neckline area completely plain, so I most often use the transferring stitches method.

Sample 6

I have sewn and cut the Jacquard here to show you what it looks like when it is done.

You will notice that I run my shoulders and necks off onto separate sections of waste yarn. This makes the cut and sew neckline easier to do — I am also a great believer in not backstitching shoulder seams. I like to join even Jacquard shoulders by drawing one set of stitches through the other and then casting off on the machine — see Sample 7.

For those who have not tried joining shoulders in Jacquard by this method, by doing this



SAMPLE 6

you will find that you achieve a much flatter and less bulky seam. Try knitting the last row of the garment piece about two tensions looser, then transfer the shoulder stitches each side of the neck to the back bed, and run off each part separately onto waste yarn. You should find that the increased stitch size will enable you to pull one set of stitches through the other much more easily.

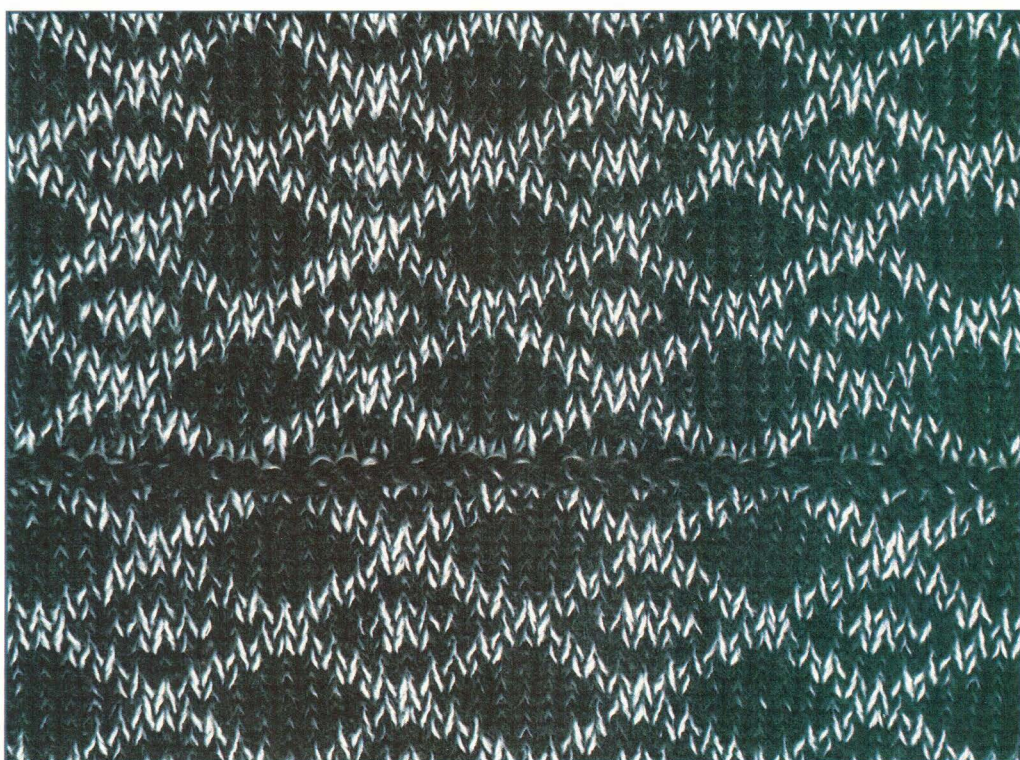
Later in the year, I will be writing about various collars and neckbands and I will include a couple of neckbands that are particularly suitable for cut and sew.

Next month, I will be showing you some variations on the theme of lace, which our machines can knit so beautifully!

Until then, I hope you enjoy trying some cut and sew.

Karen

SAMPLE 7



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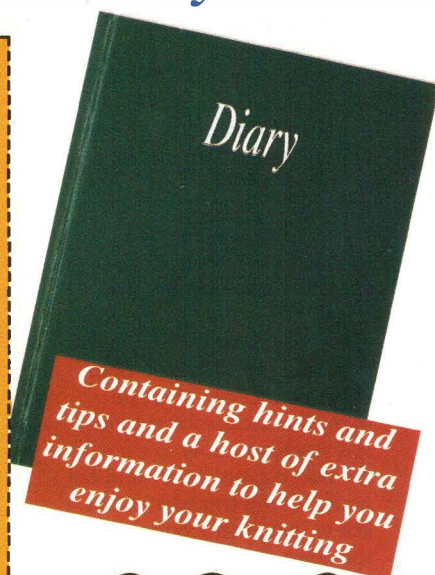
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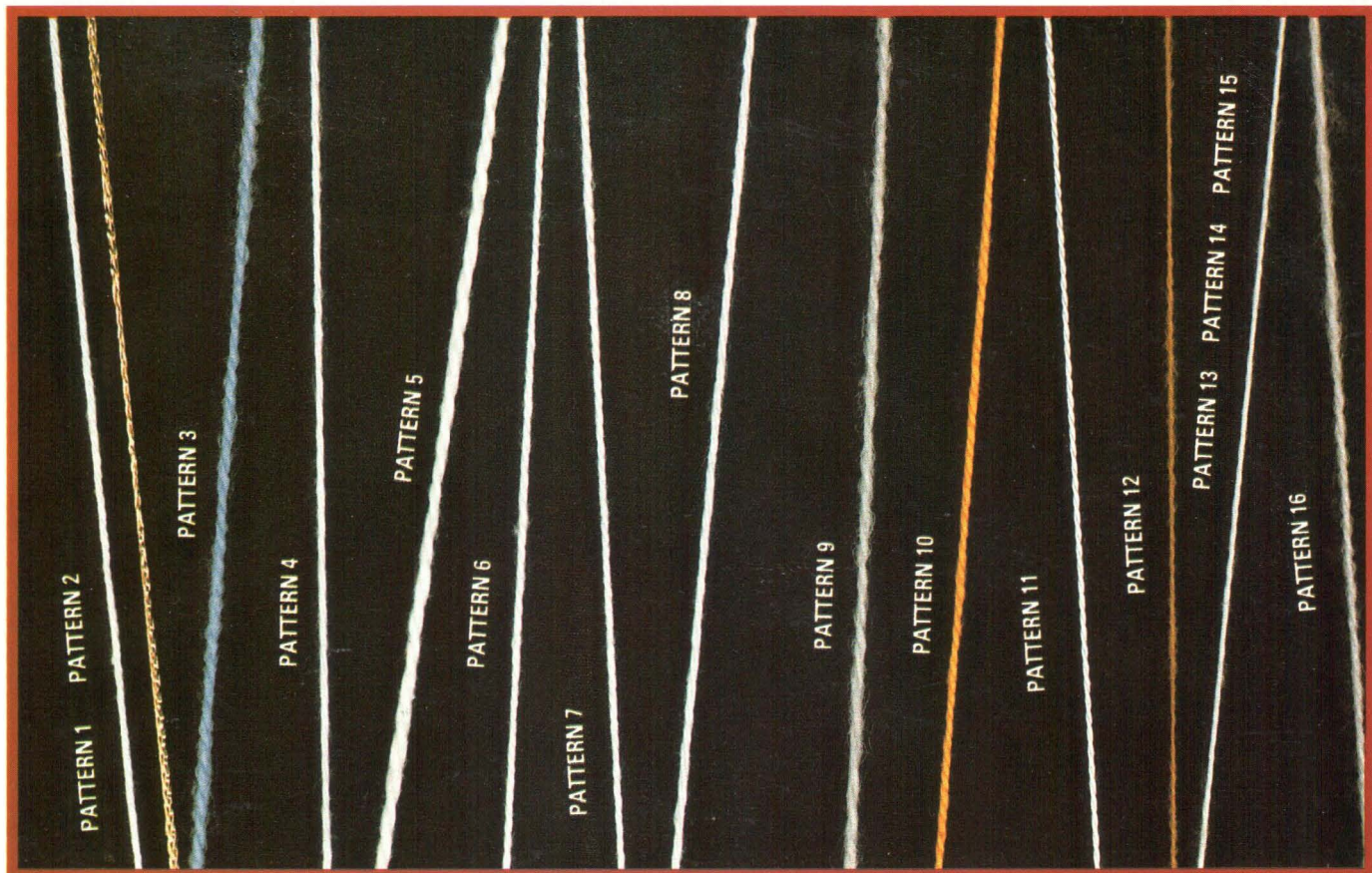
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SIMPLY SHETLAND (M.O. Dept)
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YARN SAMPLES



ABBREVIATIONS

alt = alternate(ly)
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
ch = chain
cm = centimetres
Col 1 = colour one
Col 2 = colour two
Col 3 = colour three
cont = continu(e)(ing)
dc = double crochet
dec = decreas(e)(ing)
FB = front bed
FNR = full needle rib

fig = figure
foll = following
g = grams
HP = holding position
inc = increas(e)(ing)
K = knit
MB = main bed
MC = main colour
mm = millimetres
MT = main tension
MT-1, (2), (3) = one, (two), (three) full sizes tighter than main tension
MT-4, (5), (6) = four, (five), (six) full sizes

tighter than main tension
MT+1, (2), (3) = one, (two), (three) full sizes looser than main tension
MT+4, (5) = four, (five) full sizes looser than main tension
MT+9 = nine full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
0 = no stitches or rows worked
P = purl

patt = pattern
RB = ribber
RC = row counter
rem = remain(ing)
rep = repeat
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn
A, B, C and D = contrast colours

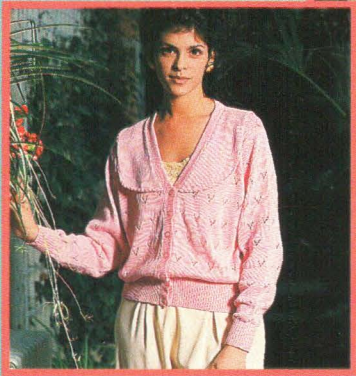
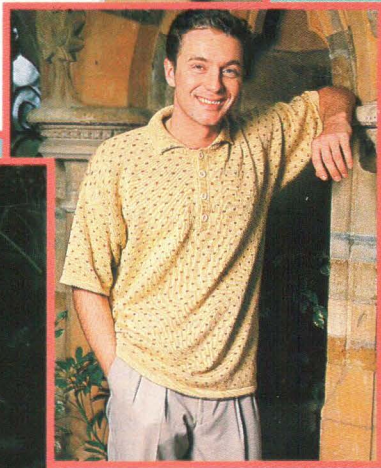
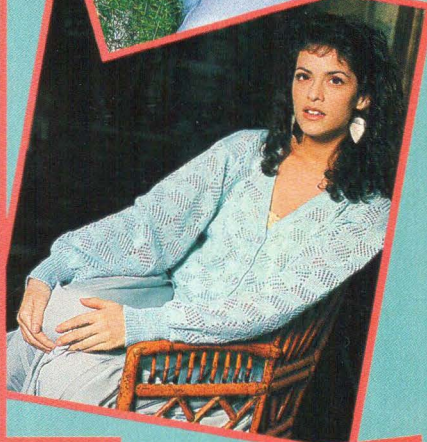
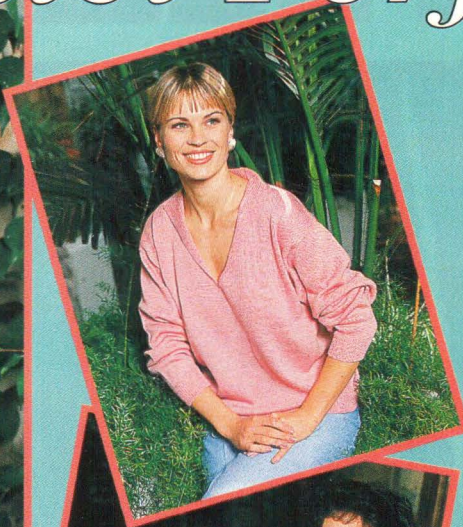
FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again. Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

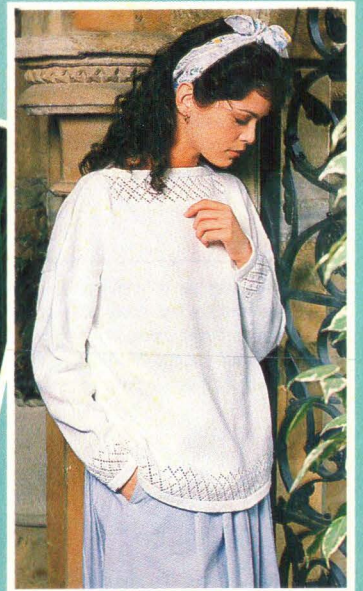
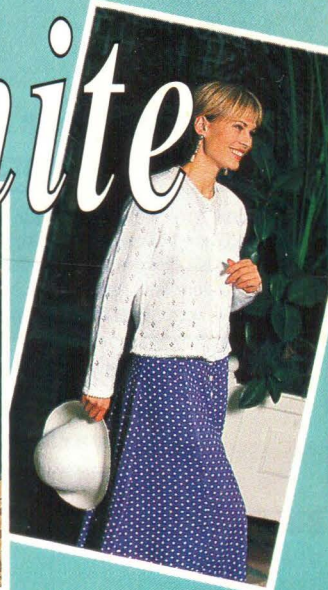
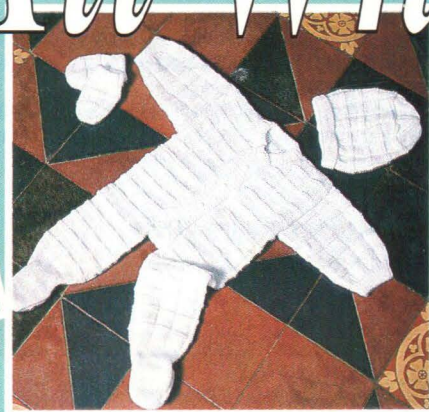
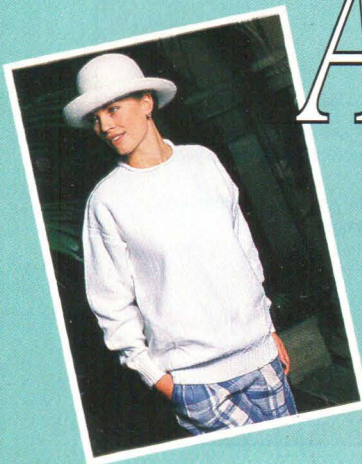
SYMBOLS

△ EASY TO KNIT
△△ FOR A KNITTER WITH SOME EXPERIENCE
△△△ FOR EXPERIENCED KNITTERS
△△△△ FOR EXPERTS ONLY

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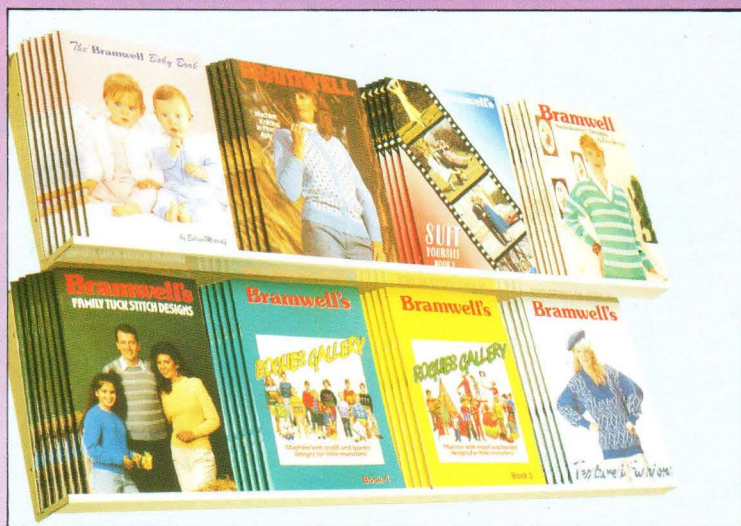
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